METODO COMPLETO

per la

DIVISIONE

espressamente composto

Per uso degli Allievi del R. Conservatorio di Musica

in MILANO

DA

P. BONA

Prof nel R. Conservatorio suddetto

4ª Edizione riveduta ed ampliata dall'Autore

26506 la sola parte 1° e 2° per i Cantanti Fr 5

26505 *Fr 8*

Prop dell Editore

MILANO. F. LUCCA

L' AUTORE

Se havvi cosa di maggior importanza nell'insegnamento musicale, senza dubbio è quello di far apprendere ai giovani scolari il modo pratico di dividere le singole note che compongono le battute d'un tema musicale, di conoscere il rispettivo valore e di dare alle medesime, per così dire, un significato ed una speciale esistenza, considerate complessivamente colle altre.

Tale insegnamento, assunto sotto il nome di *Metodo per la Divisione*, nella nostra scuola italiana era per gli anni addietro assai raro, non praticandosi se non nei grandi Conservatorii, nei quali, conosciutane la grande utilità ed importanza, venne adottato come massima essenziale nello iniziarvi i giovani apprendisti e anzi fu reputato uno dei più importanti rami della scuola teoretica musicale. (*)

Inutile sarebbe qui parlare dei vantaggi che produce un buon metodo di divisione, sia per conoscere il rapporto che passa fra le note componenti una battuta musicale, sia per conoscere l'intrinseca loro natura, sia per facilità da parte degli esecutori di rilevare a prima giunta il valore delle note stesse, le quali talvolta aggruppate insieme non si appresentano all'occhio del lettore così di leggeri, sia per conoscere la varietà dei tempi musicali, la di cui forza ed esattezza regola il tema che si eseguisce, il che per gli scolari riesce faticoso d'assai, e sia finalmente per avezzare lo scolaro a cambiar di tempo con precisione, cosa assai malagevole, se radicata in lui non fosse la scuola della divisione.

Compreso da tanti vantaggi m'indussi alla pubblicazione del presente metodo, il quale, quantunque si appresenti modesto in piccola forma, contiene però tutto che possa bastare per una perfetta scuola di divisione e mi lusingo che questo mio lavoro sarà favorevolmente accolto, in vista anche della circostanza che assai mi onora, quella cioè di essere stato adottato come testo da questo Regio Conservatorio.

(*) Nella pagina seguente vien spiegato cosa sia la *Divisione*.

Istruzioni Preliminari

Per intraprendere la lettura della Prima Parte di questo Metodo è necessario che l'allievo conosca i Principii elementari di musica e principalmente le lezioni riguardanti il valore delle note e delle pause, il tempo ordinario, l'effetto del punto e della sincope; per la Seconda Parte deve possedere la cognizione di tutti i tempi, di tutti i toni e dei gruppi di note sovrabbondanti, in valore; e può serbarsi alla Terza Parte l'apprendere tutto quanto si riferisce alla legatura, agli abbellimenti ecc. ecc.

La Divisione consiste nel pronunciare il nome di ciascheduna nota nell'egual modo come si avesse a leggere le parole, colla differenza che la voce dev'essere tenuta per la durata di tempo espressa dalla figura della nota medesima, e se questa esprime un valore maggiore di un quarto si ripete la vocale, tenendola, legata tante volte quanti sono i quarti di durata. A facilitare il movimento della lingua nei gruppi di due, tre, quattro o più note, si pronunciano i diversi nomi legandoli come si avesse a leggere una parola sola composta di più sillabe, avvertendo di dare maggior inflessione al nome delle note che occupano tempi forti.

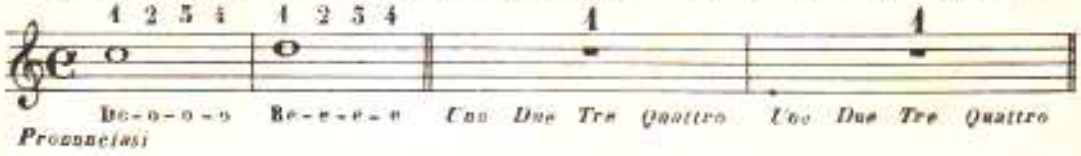
In quanto alle pause od aspetti, alla figura di un quarto, vien contrapposta la parola *uno*, a quella di due quarti *uno, due*, e così di seguito cominciando coll'*uno*, ogni qual volta la pausa vien interrotta da una nota o si presenta in diversa battuta *(a)* La parola *uno* addottasi anche per distinguere gli ottavi frammisti a note. Il tempo si segna colla mano.

(a) Quanto vien detto intorno alle pause od aspetti non è da porsi in pratica se non infine a che l'allievo sarà in possesso della lettura, e in seguito si adotterà il silenzio per tutto il tempo di durata indicato dalla figura della pausa stessa.

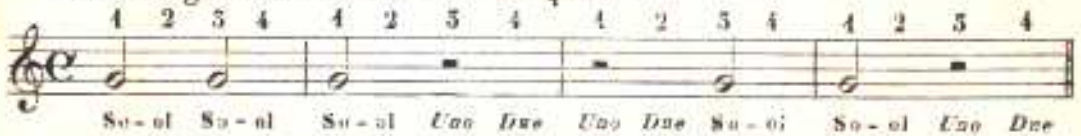
Esempi di Esecuzione

I numeri 1, 2, 3, 4 indicano i quarti che costituiscono la battuta e la sillaba **Do-o-o-o**, indicano di allungare la pronunciazione **segnando** leggermente ciascun quarto. Le parole *Uno, due, tre, quattro* servono ad accennare i quarti d'aspetto.

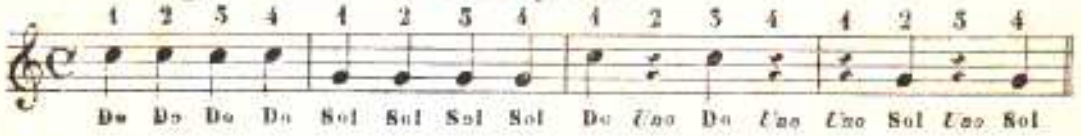
Per le figure del valore di quattro quarti sien note che aspetti.



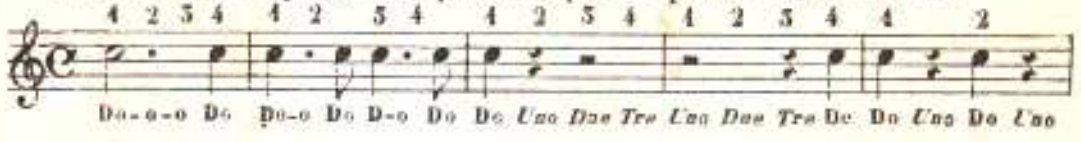
Per le figure del valore di due quarti.



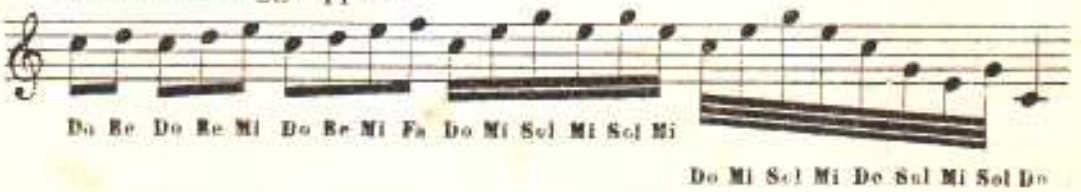
Per le figure del valore di un quarto.



Per le note o pause col punto, e per le pause di un ottavo.

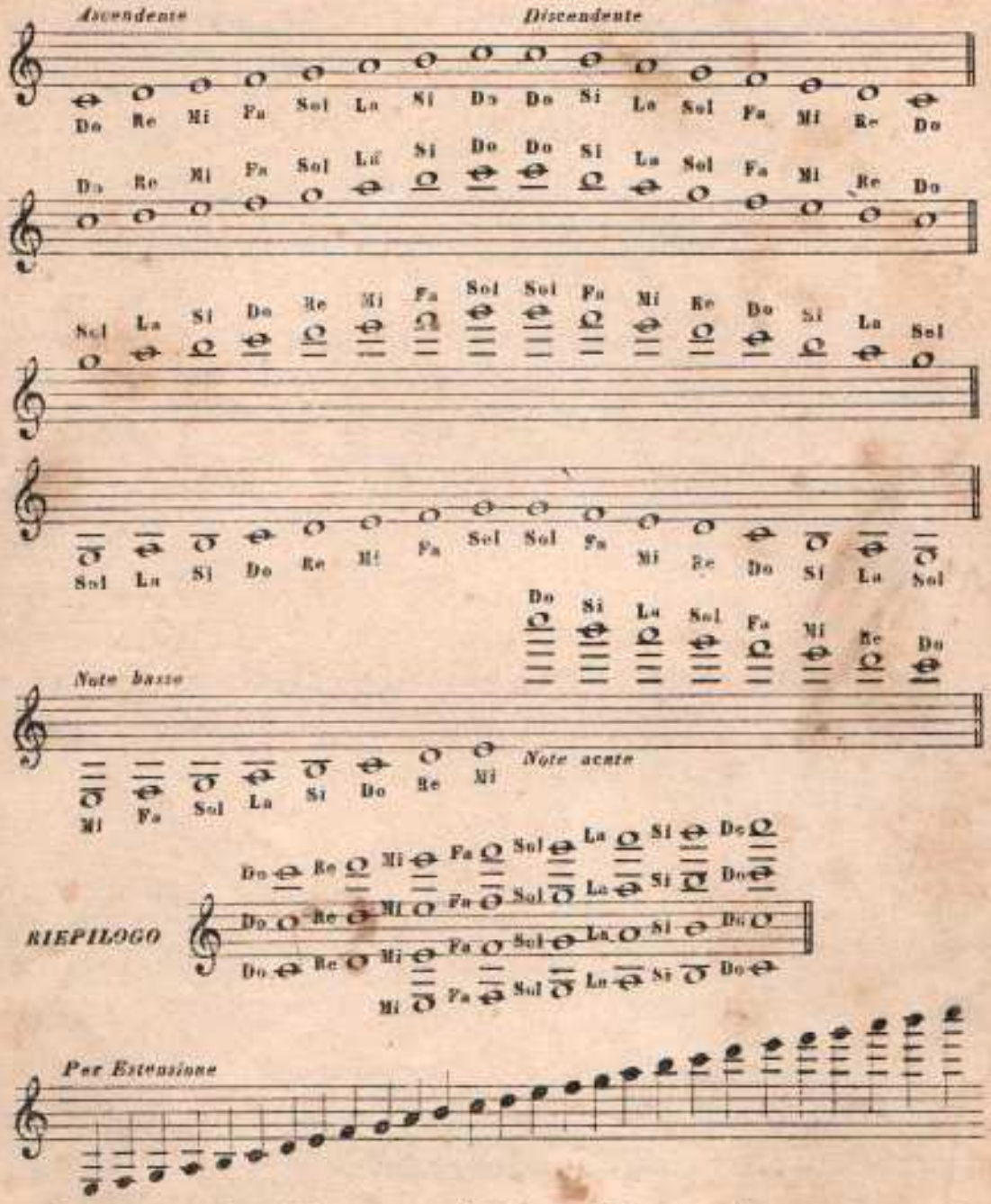


Per le note aggruppate.



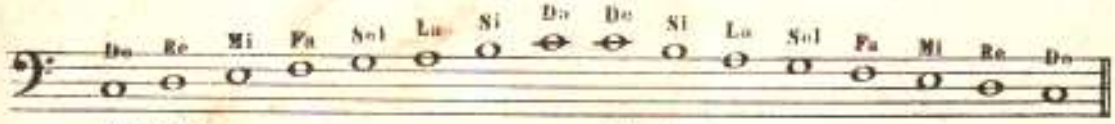
Scale per conoscere i nomi delle note in tutte le chiavi.

Chiave di Violino

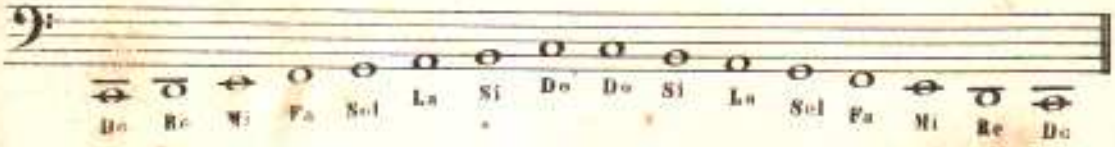


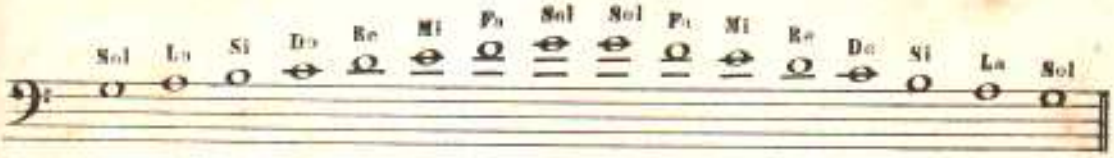
L'allievo quando sia in possesso del nome delle note che compongono le prime due Scale potrà passare alla lettura della prima parte.

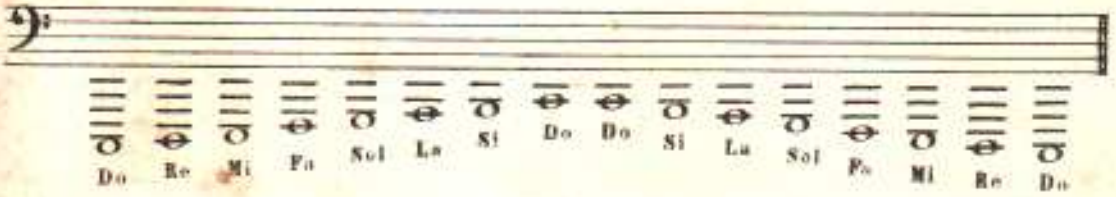
Chiave di Basso



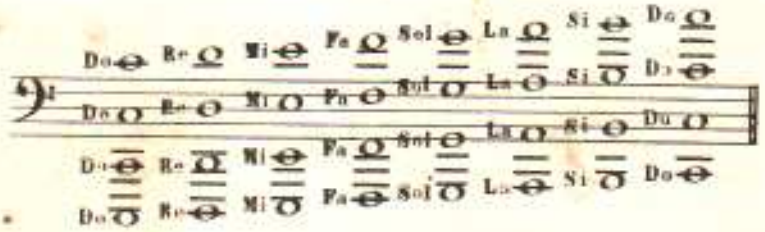
Ascendente *Discendente*



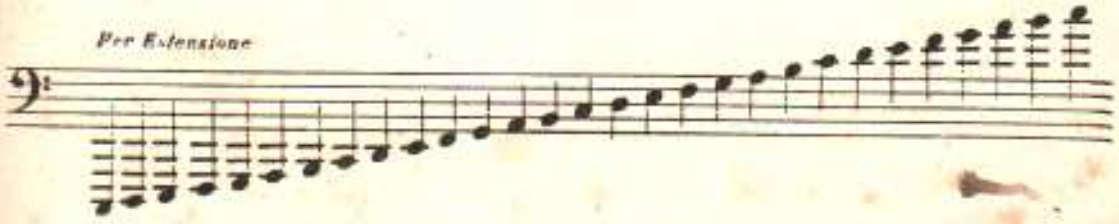




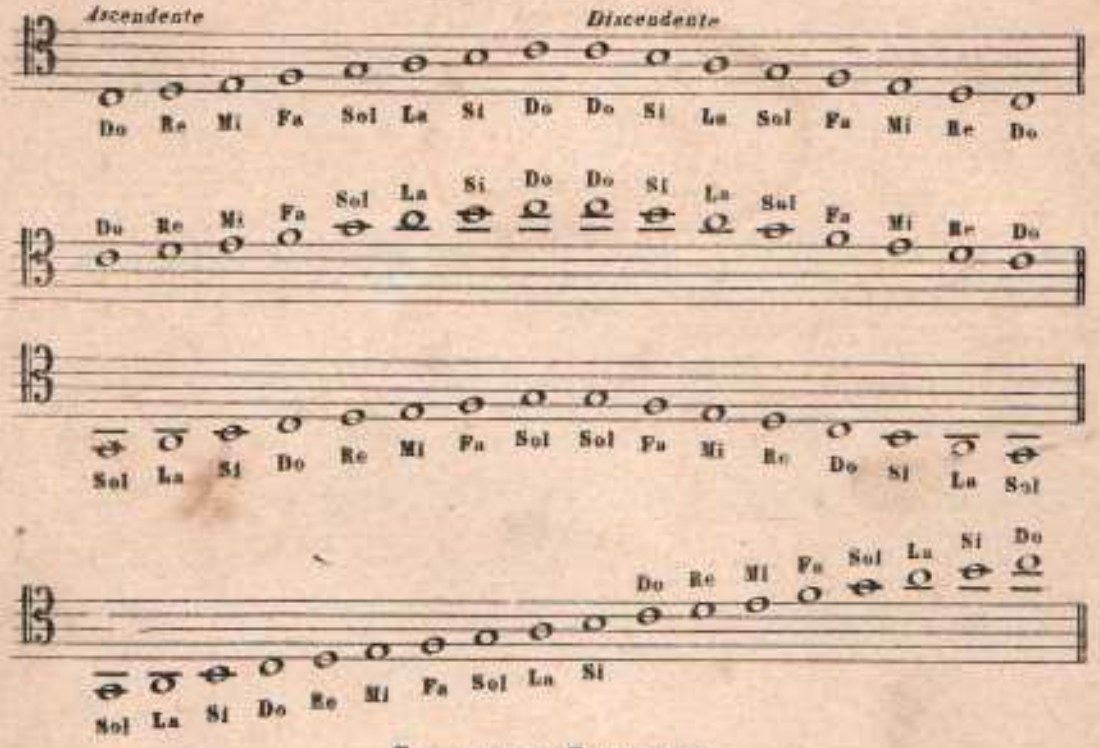
RIEPILOGO



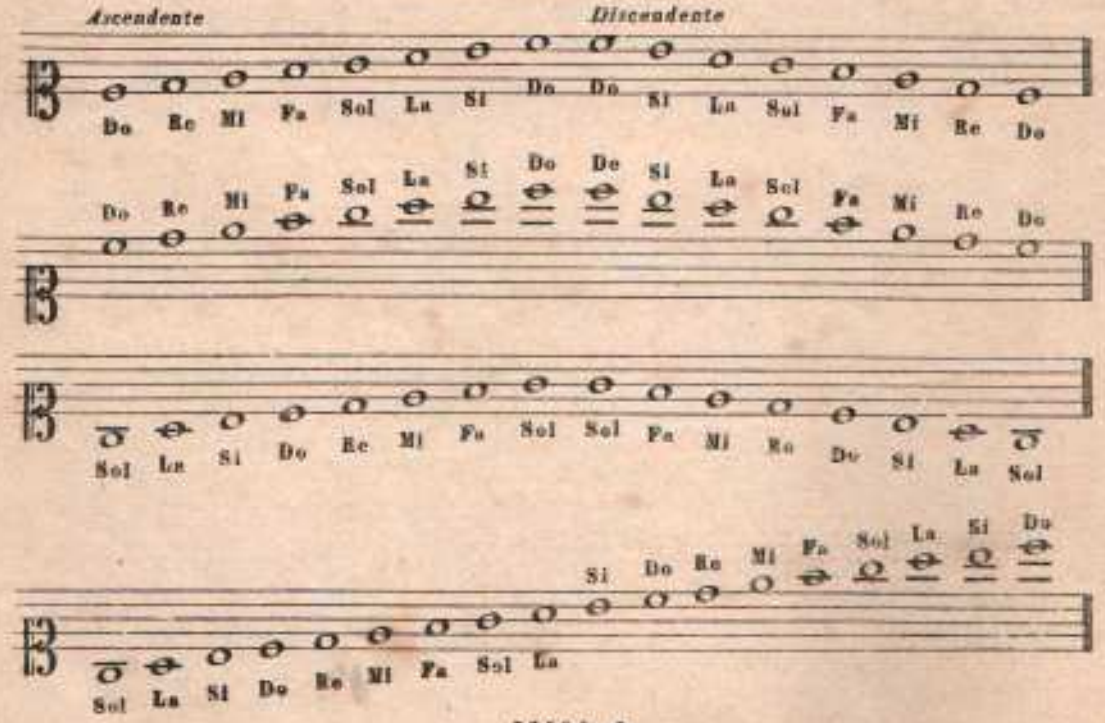
Per Estensione



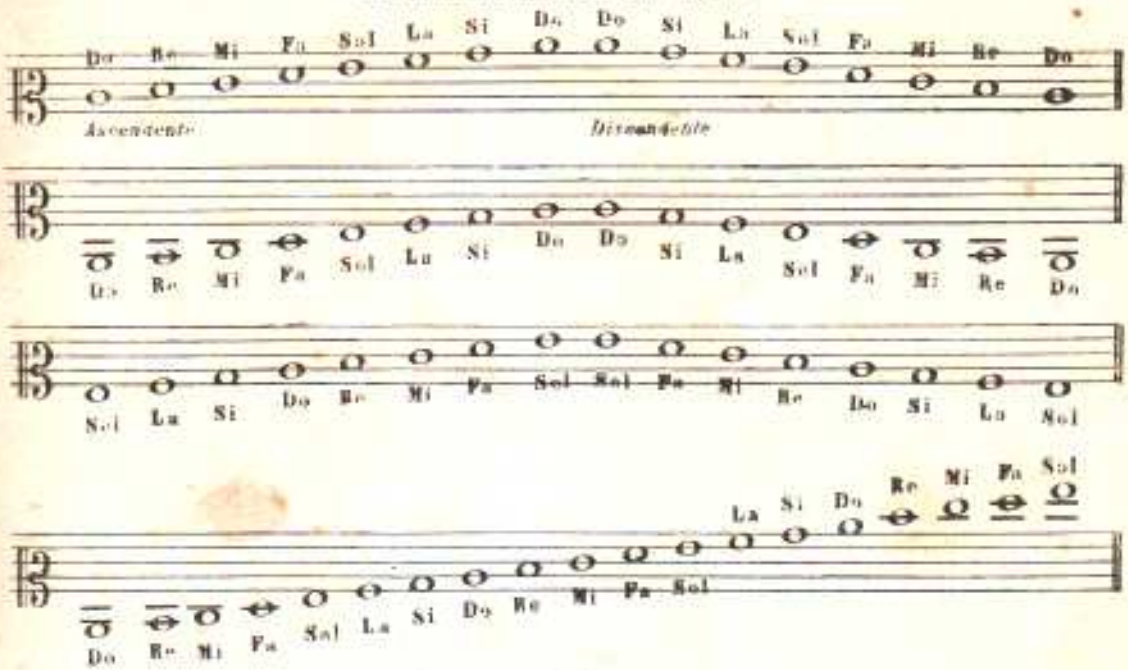
Chiave di Tenore



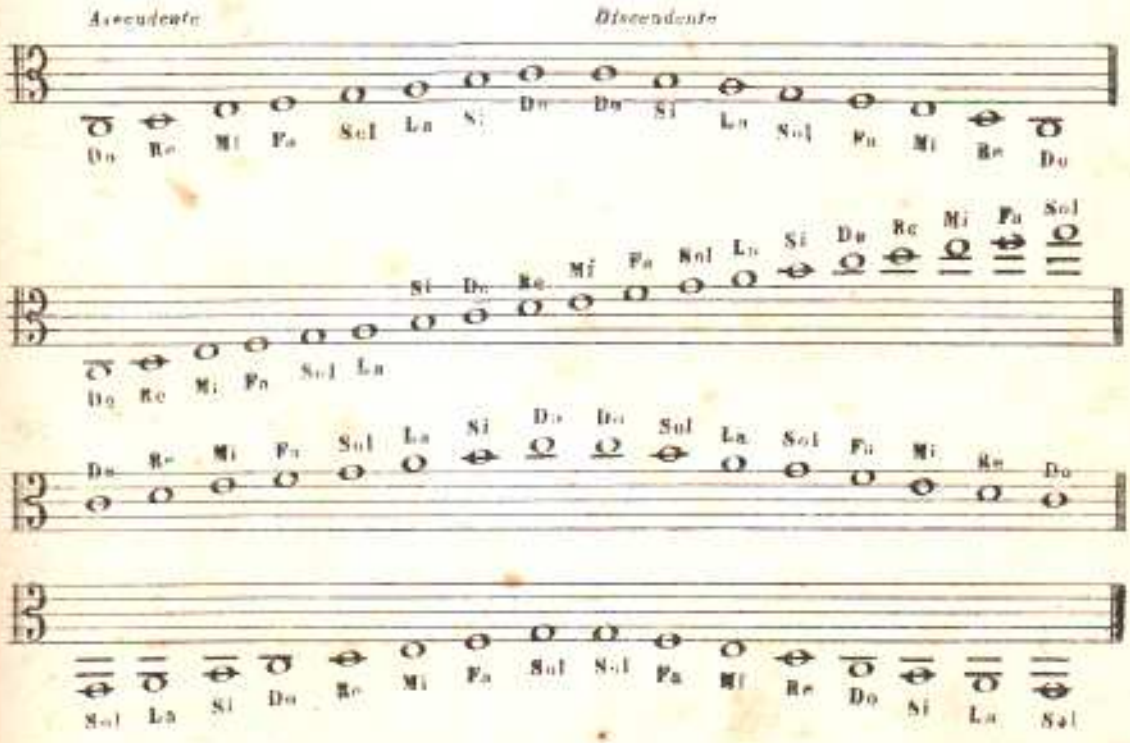
Chiave di Soprano



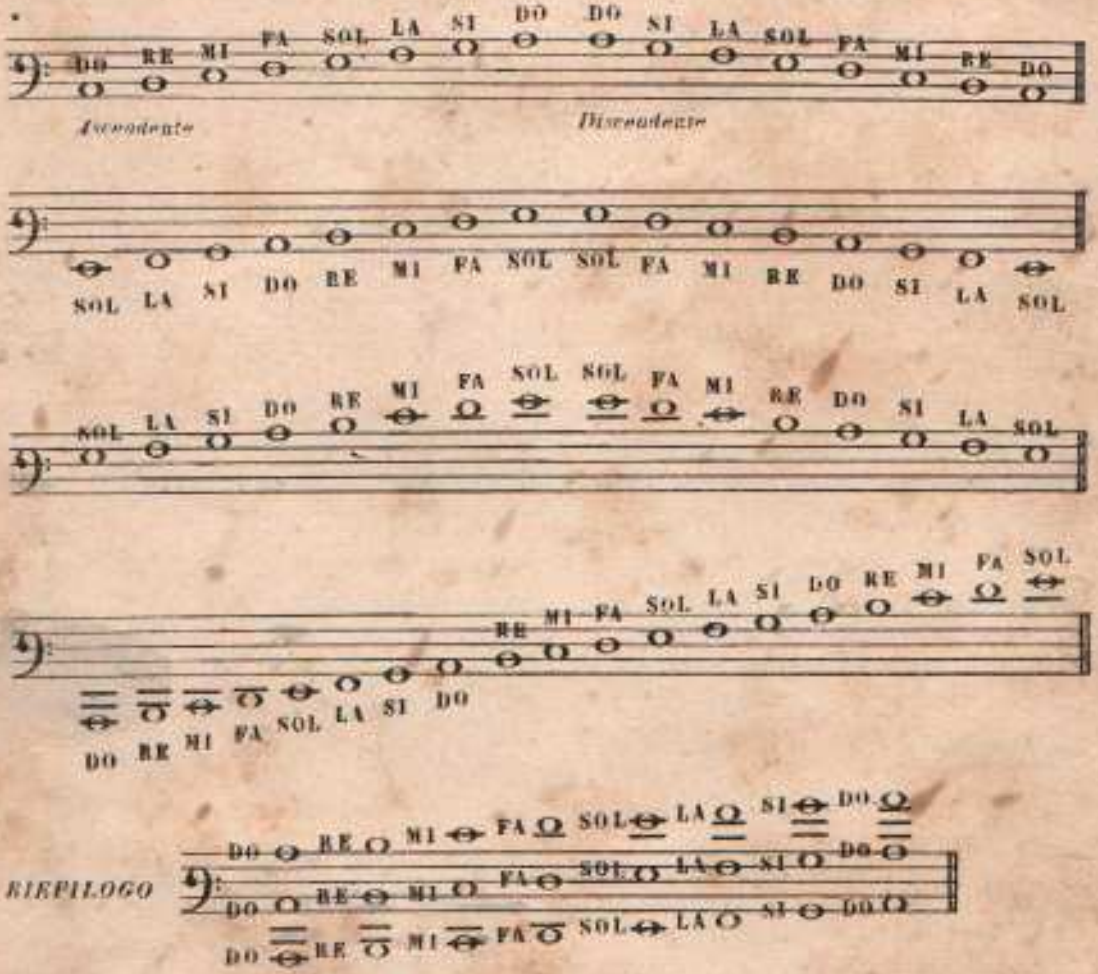
Chiave di mezzo Soprano



Chiave di Contralto



Chiave di Baritono



Feci precedere queste scale allo scopo che l'allievo prenda cognizione delle note nella chiave di cui anderà a far studio di lettura, raccomandando però di esercitarsi anche nella chiave di Violino in cui è scritto il presente metodo ancorchè questa non gli appartenesse.

PARTE PRIMA

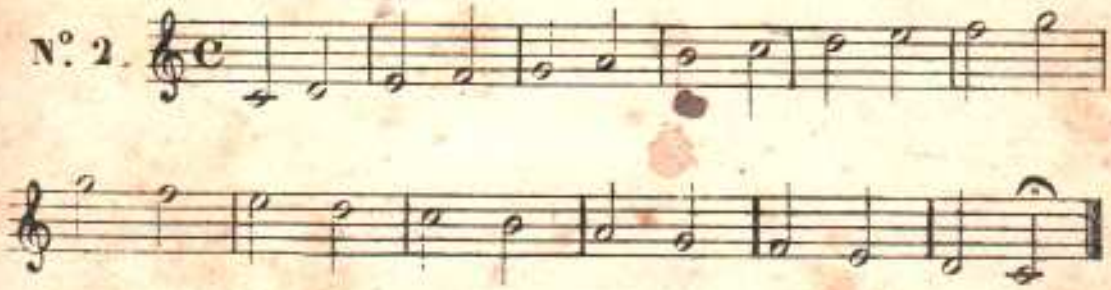
Scale di Semibrevi

Lento

N.° 4.

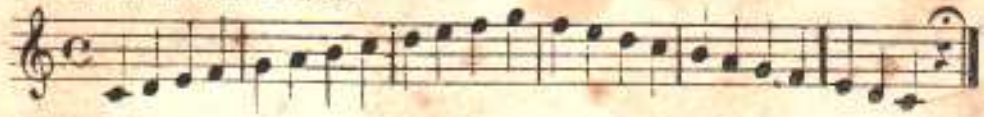
Idem di Minime

N.° 2.



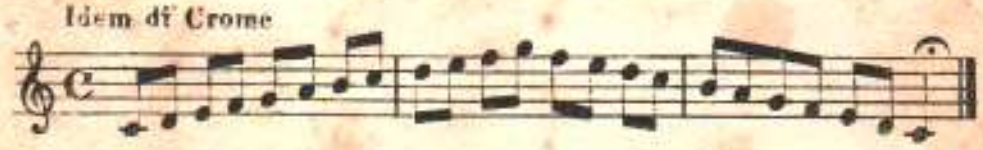
Idem di Semiminime

N.° 3.



Idem di Crome

N.° 4.

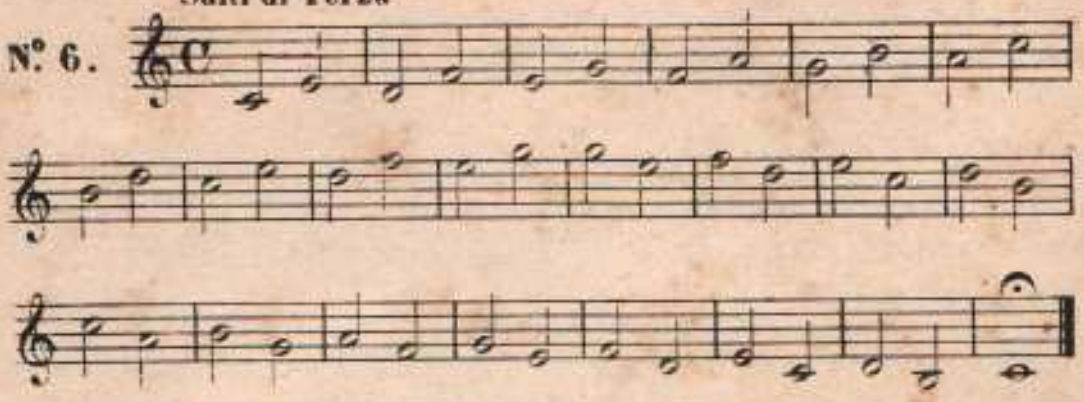


Idem di Semicrome

N.° 5.

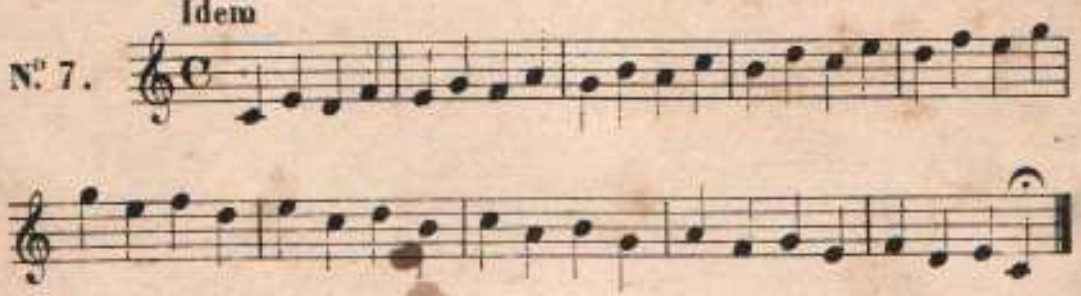
Salti di Terza

N.° 6.



Idem

N.° 7.

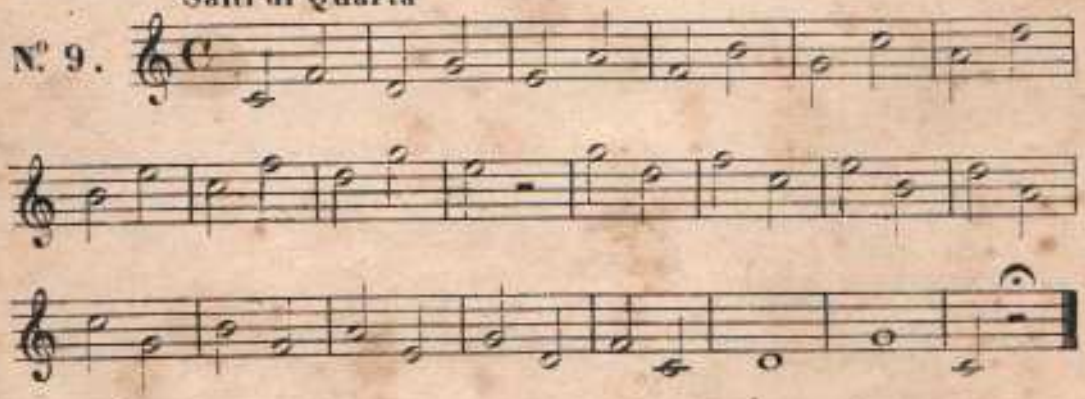


Idem

N.° 8.

Salti di Quarta

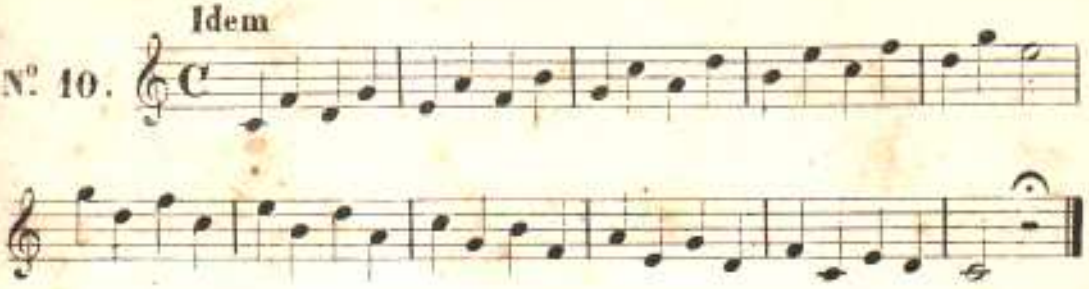
N.° 9.



s 26505—6 8

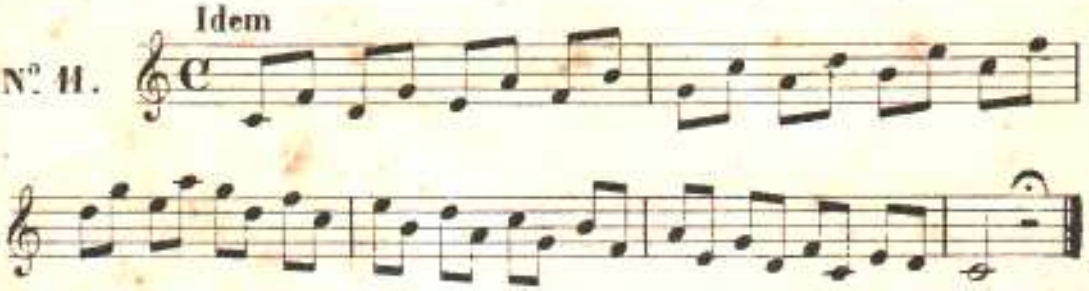
Idem

N°. 10.



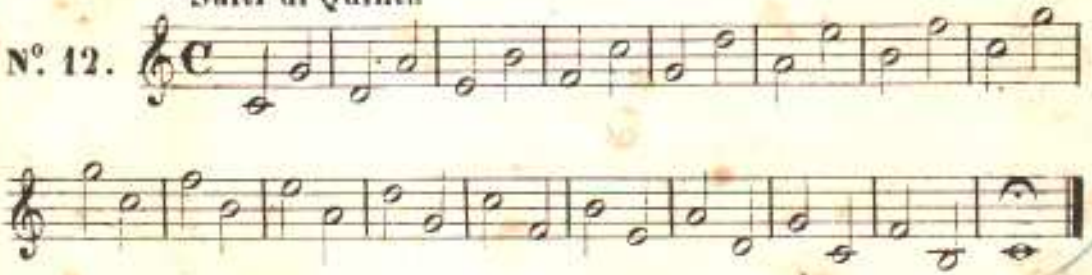
Idem

N°. 11.



Salti di Quinta

N°. 12.



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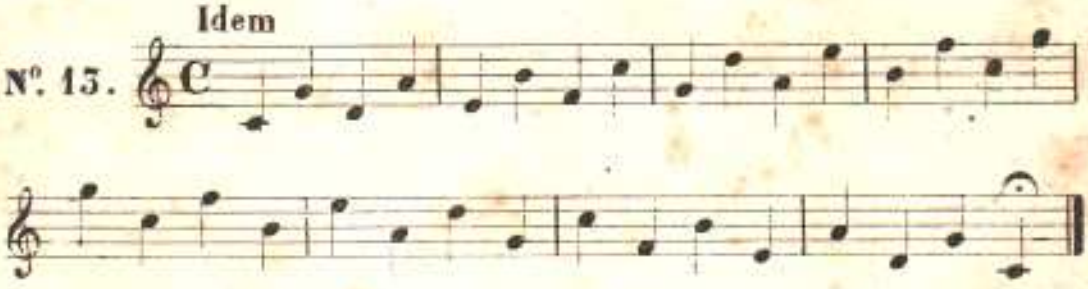

Idem

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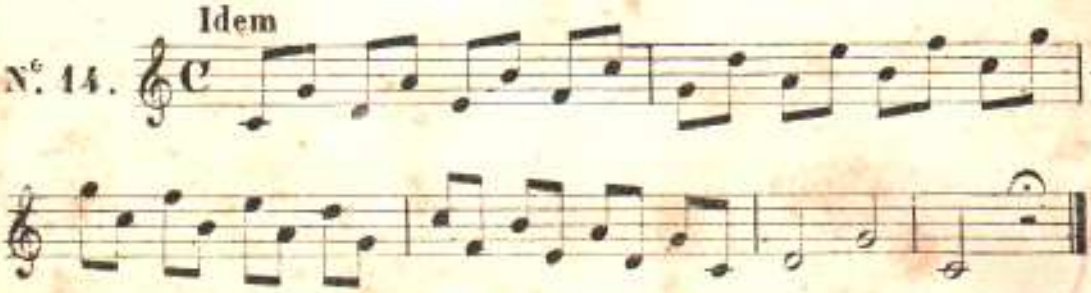
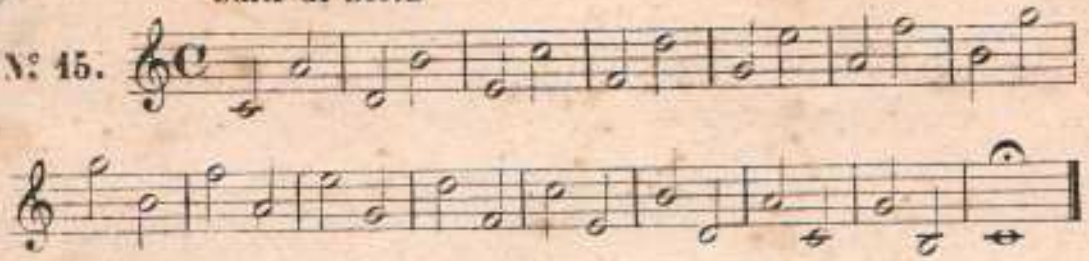


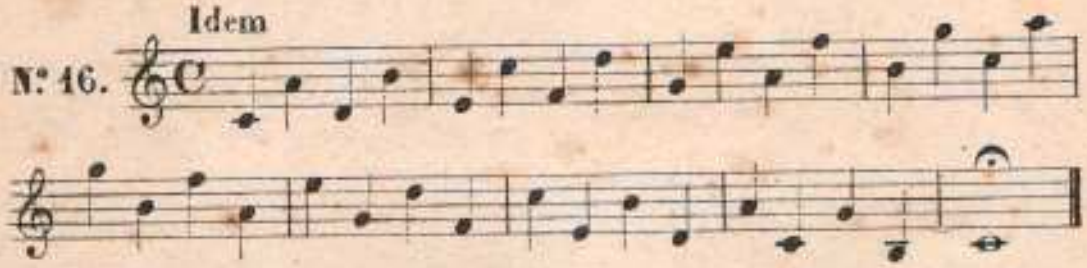
Salti di Sesta

N.° 15.



Idem

N.° 16.

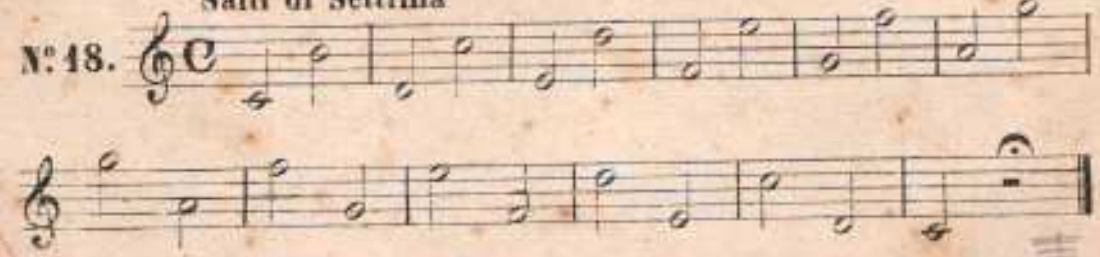


Idem

N.° 17.

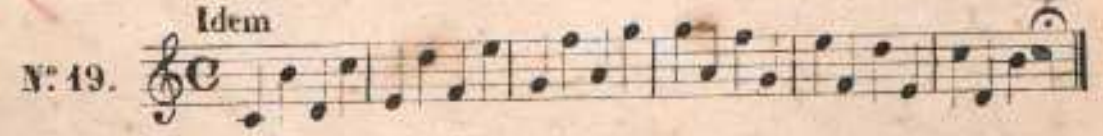
Salti di Settima

N.° 18.



Idem

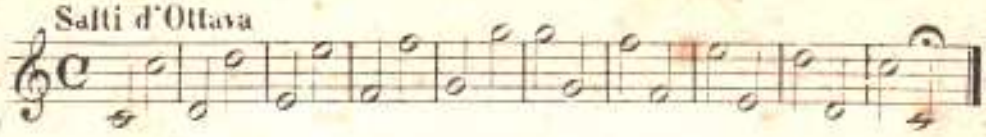
N.° 19.



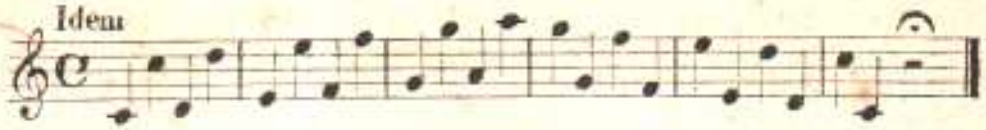
Idem

N.° 20.

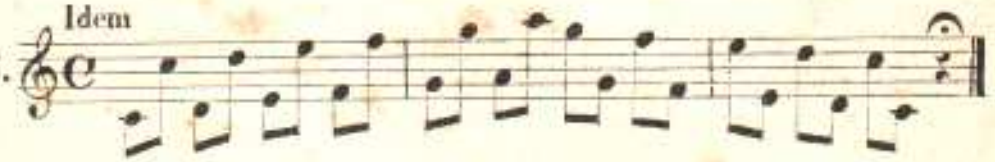
N.° 21. Salti d'Ottava



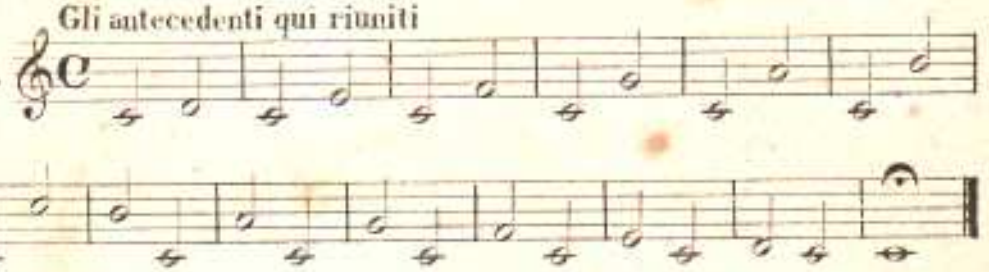
N.° 22. Idem



N.° 23. Idem



N.° 24. Gli antecedenti qui riuniti



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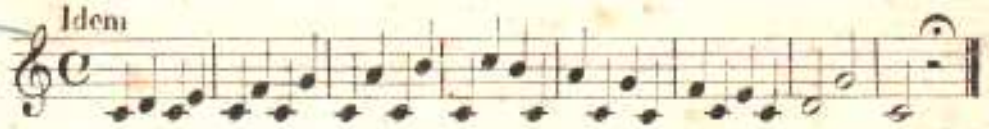
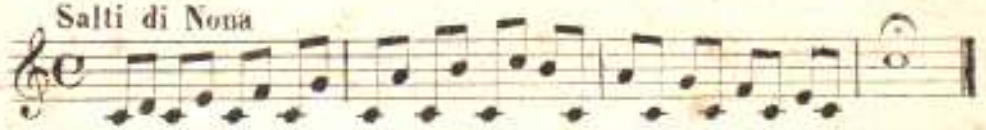


N.° 26. Salti di Nona



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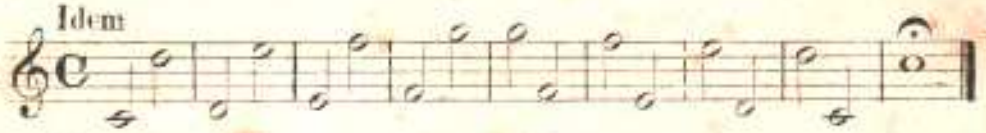
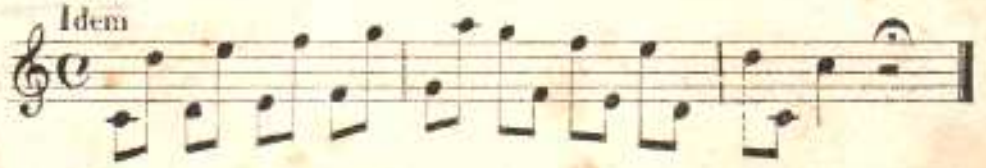


N.° 28. Idem

N.° 29. Idem



Salti di Decima

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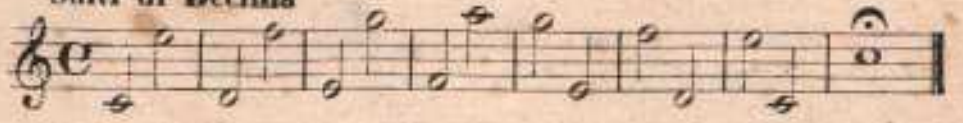


Idem

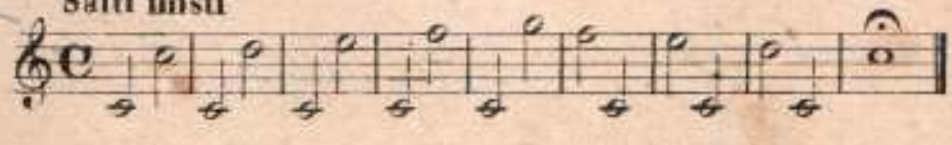
N.° 31.

Idem

N.° 32.

Salti misti

N.° 33.

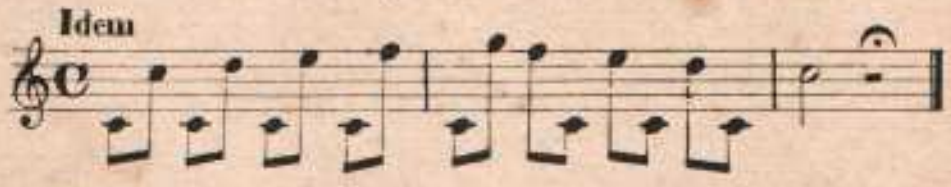


Idem

N.° 34.

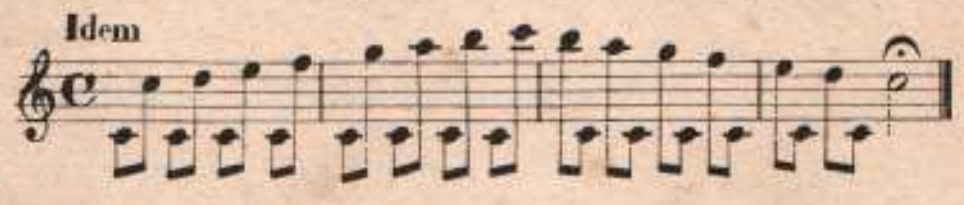
Idem

N.° 35.



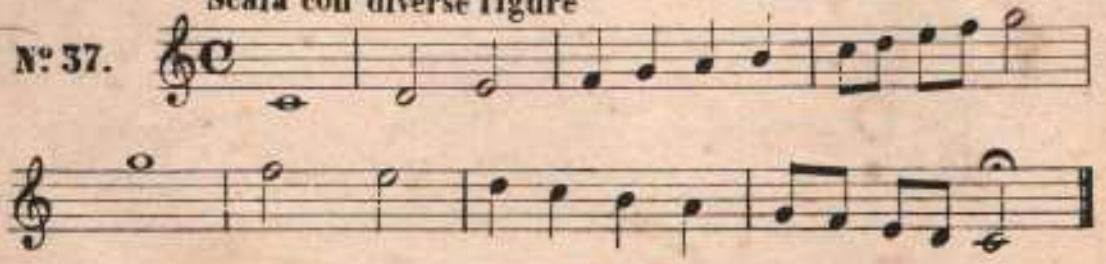
Idem

N.° 36.



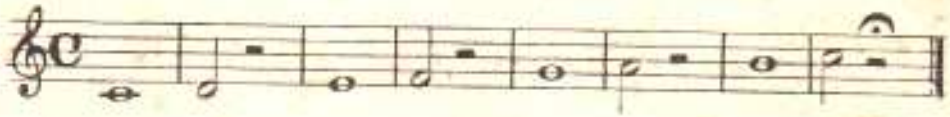
Scala con diverse figure

N.° 37.



Piccoli Solfeggi o Esempj di figure frammiste da pause.

N.° 38.



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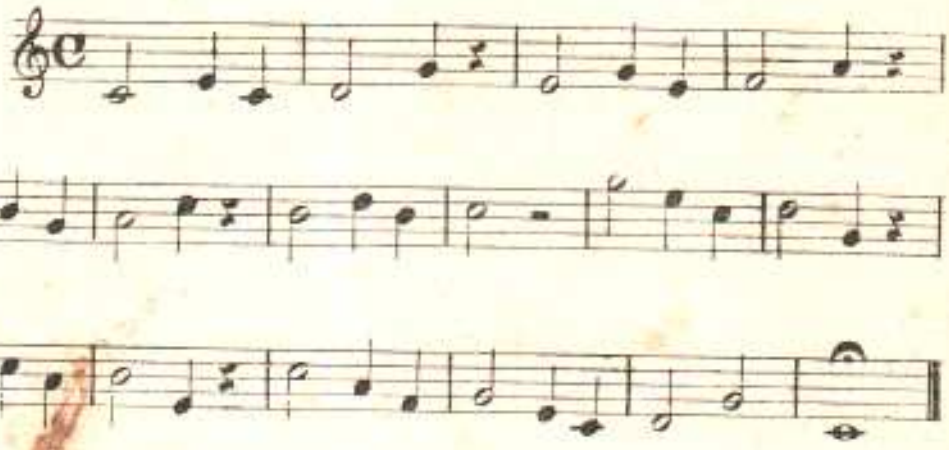

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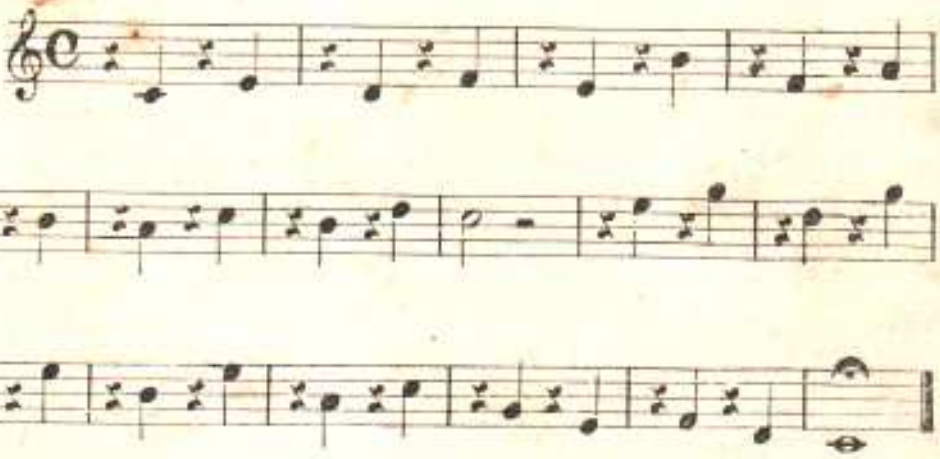

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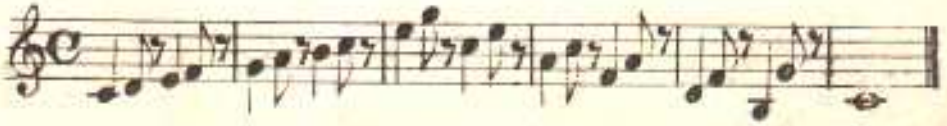

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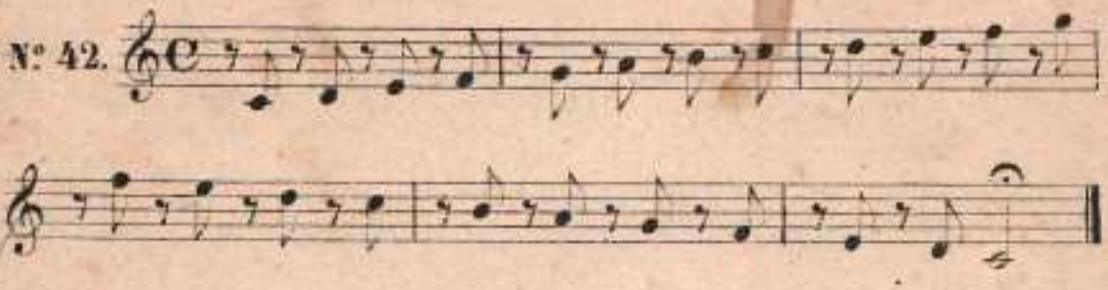

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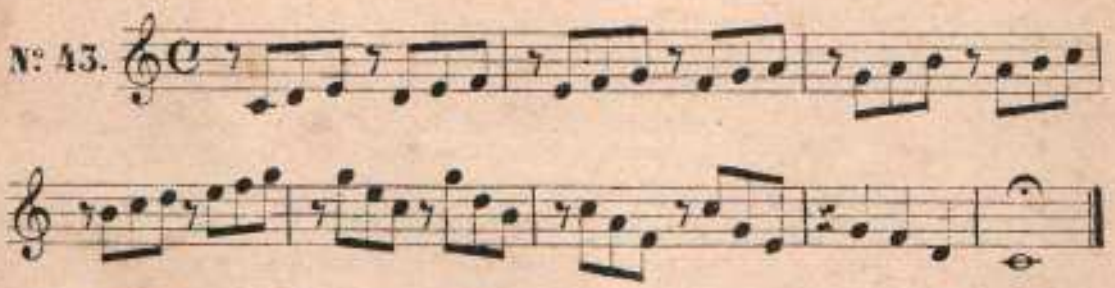

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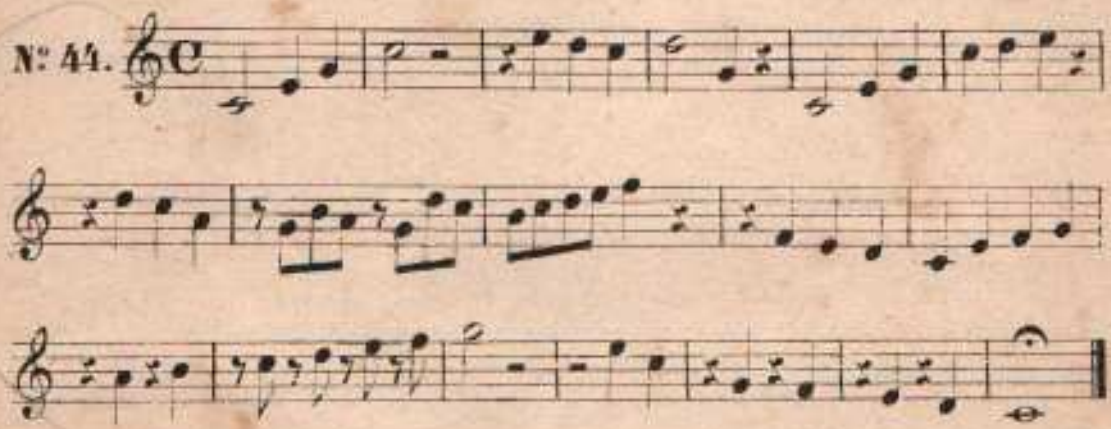

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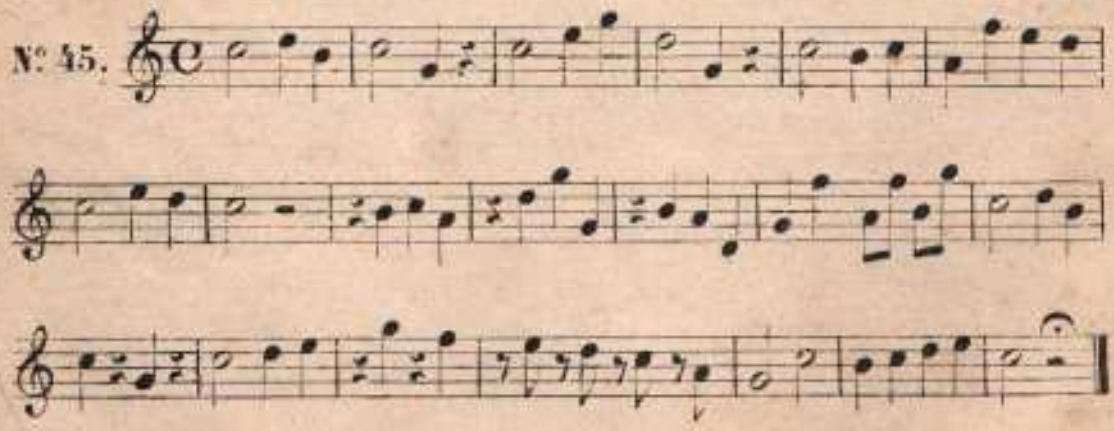

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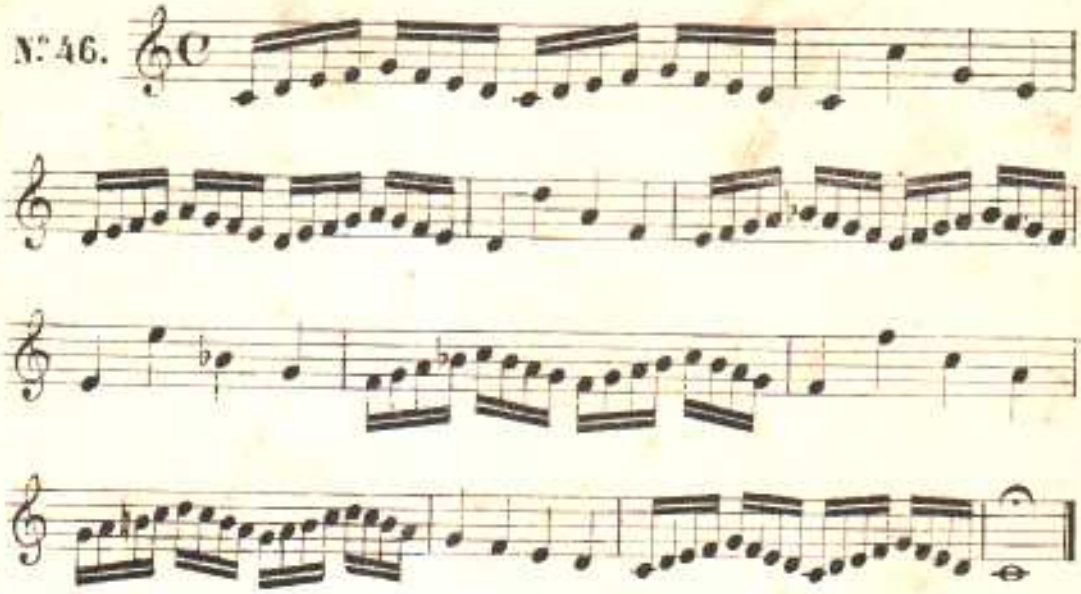

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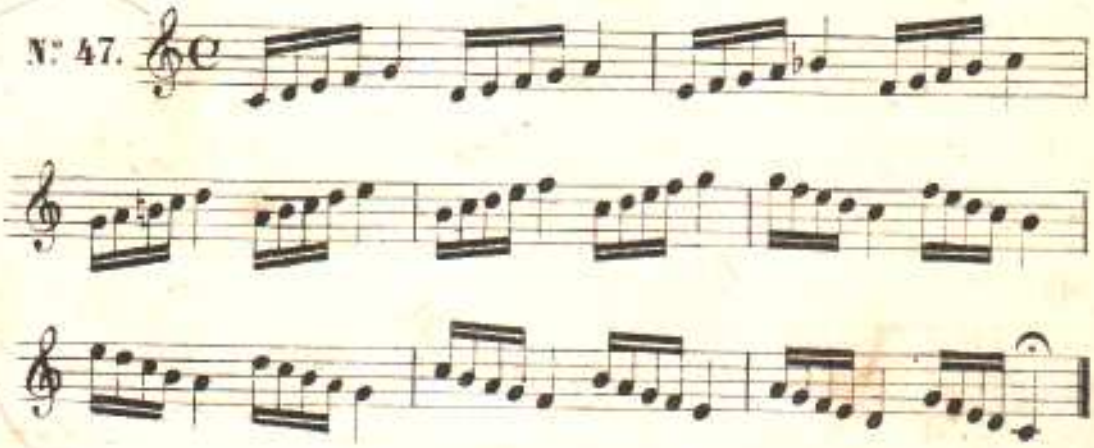

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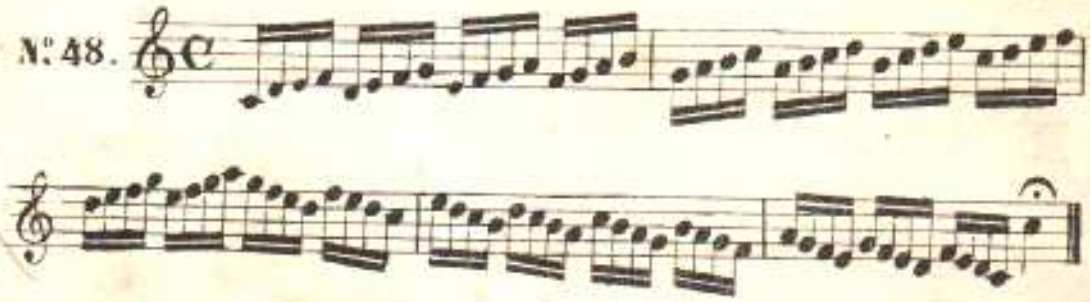
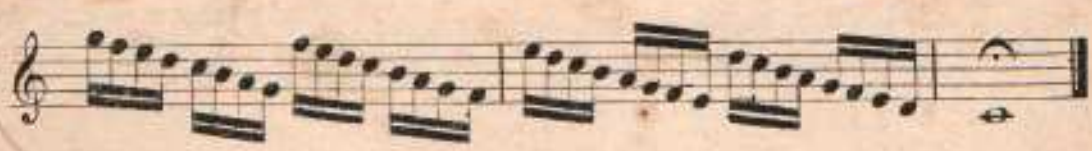
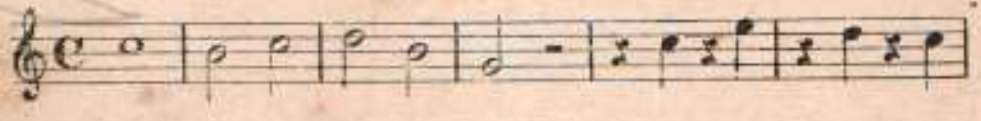


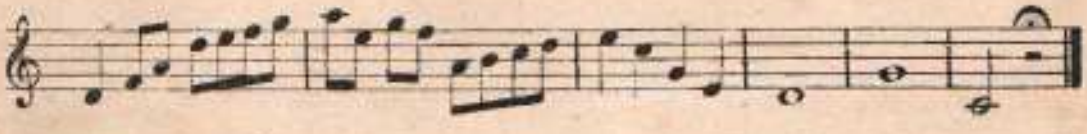
N°. 49.



N°. 50.

N°. 51.





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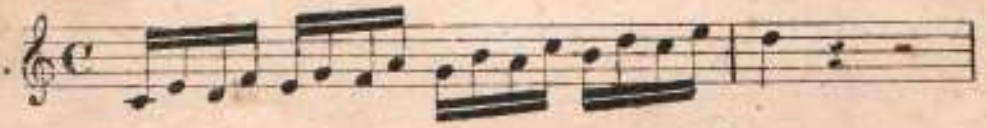
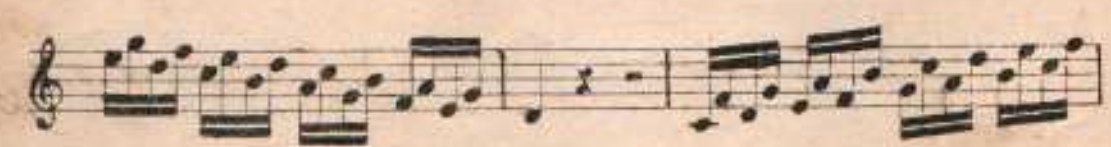
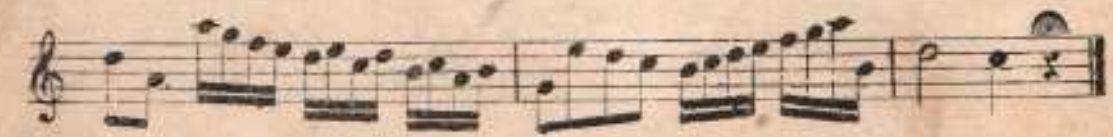
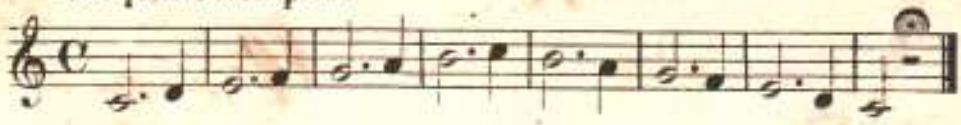






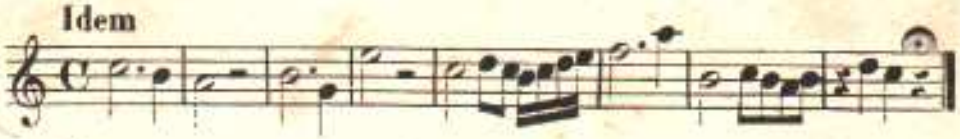
Del punto semplice

N.° 53.



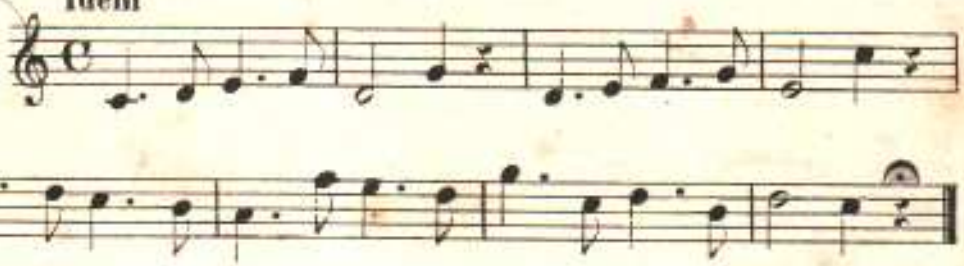
Idem

N.° 54.



Idem

N.° 55.



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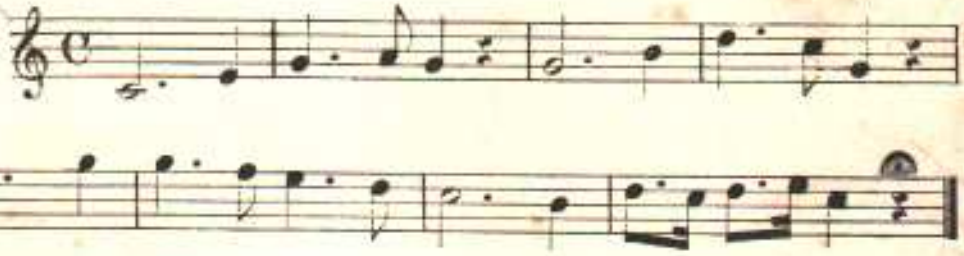
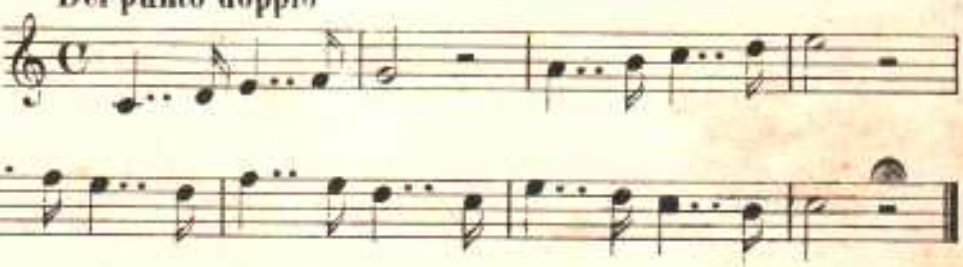


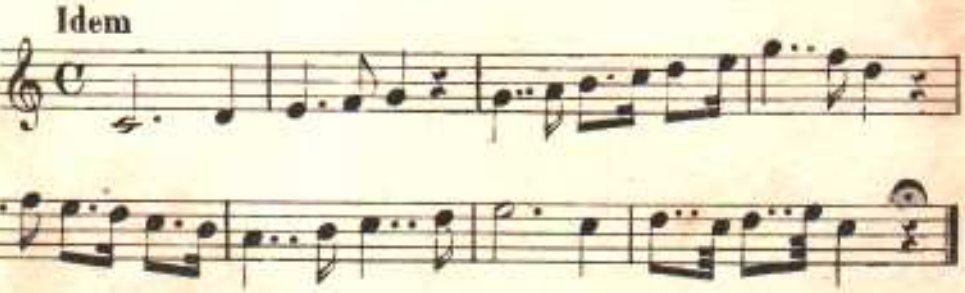
Del punto doppio

N.° 57.



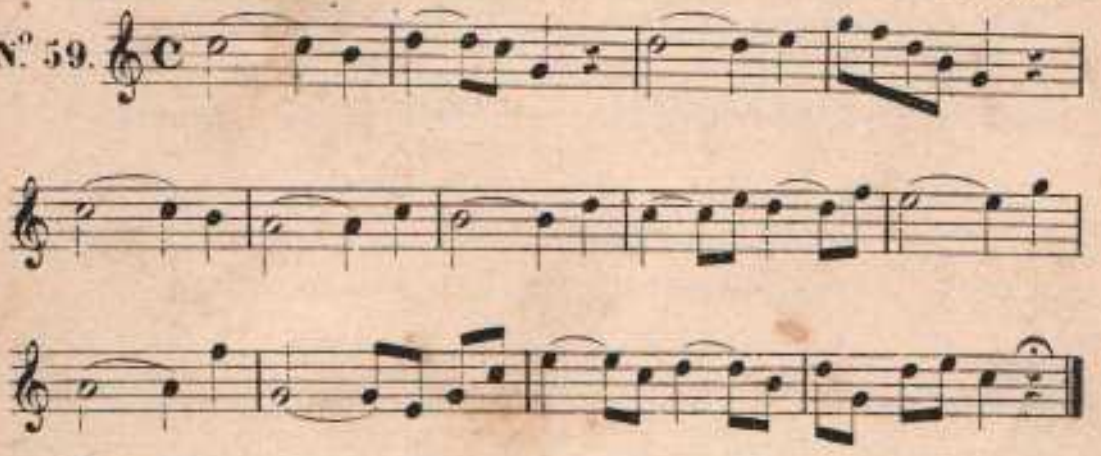
Idem

N.° 58.



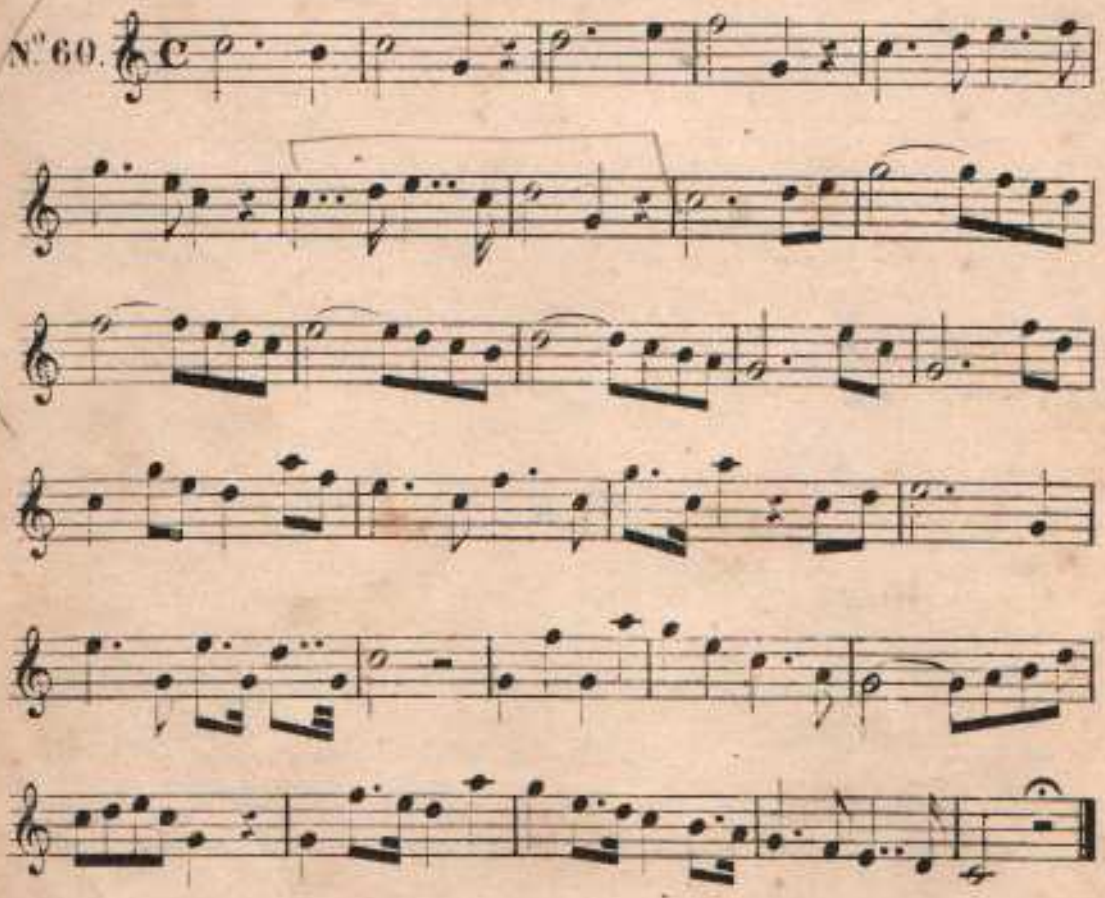
La legatura che trovasi, sopra due note di egual nome o posizione fa tacere il nome della seconda conservando il valore.

N.° 59.

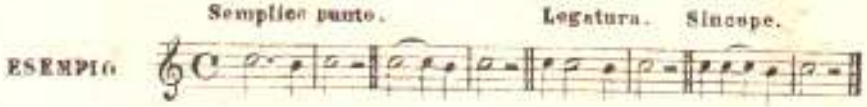


Esempio pel punto semplice, doppio, e legatura.

N.° 60.

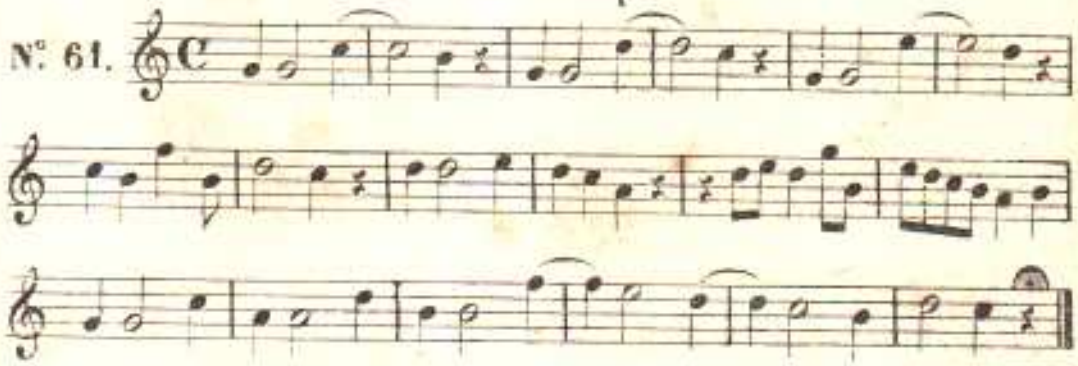


È necessario che il Maestro faccia conoscere all'allievo i casi in cui il punto, la legatura e la sincope producono l'istesso effetto.



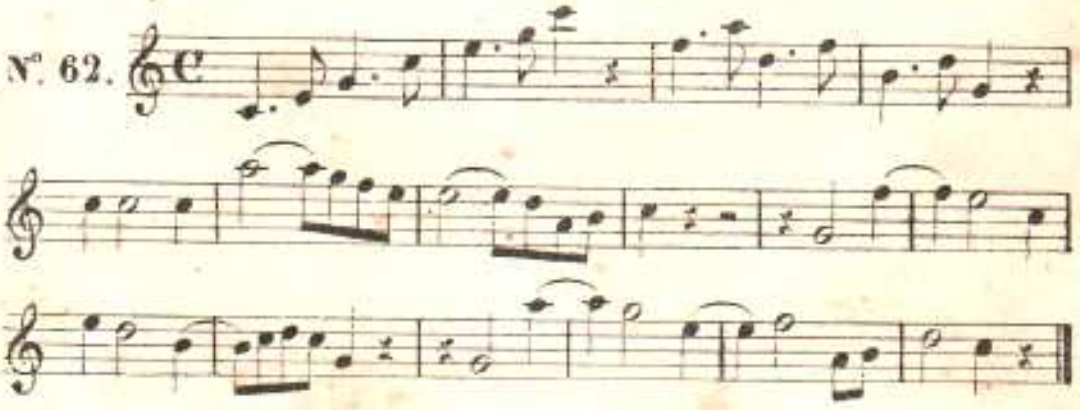
Della Sincope.

N°. 61.

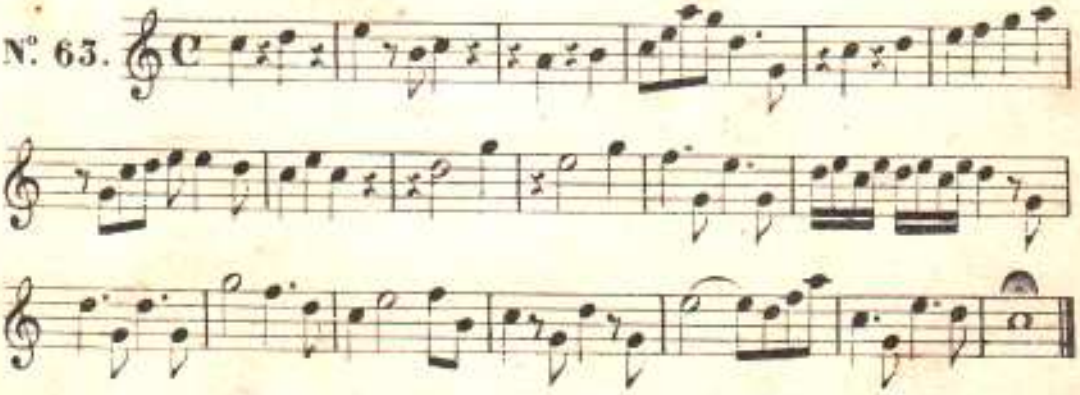


Altri Esempi, secondo le regole indicate.

N°. 62.



N°. 63.



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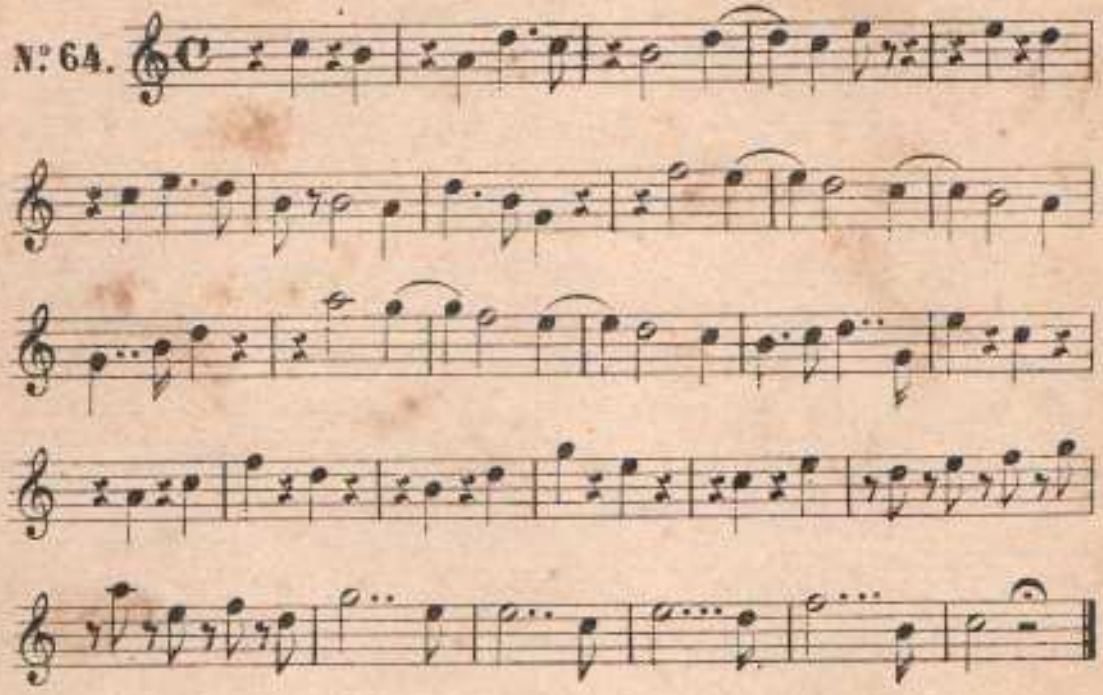
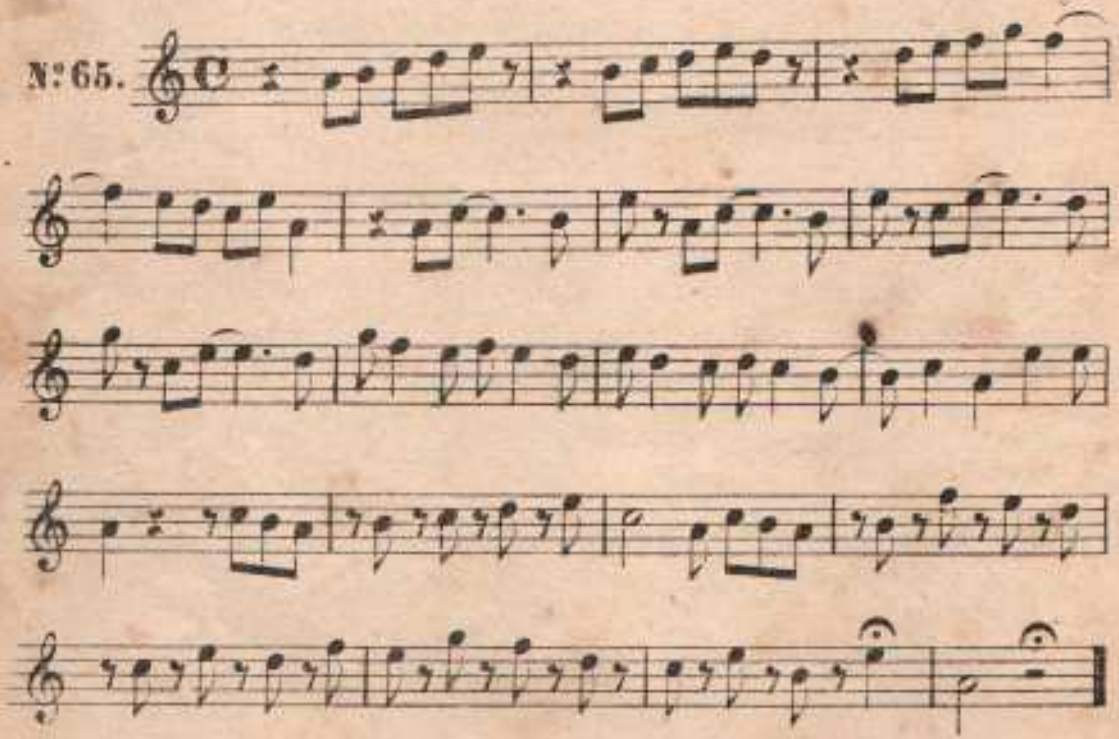
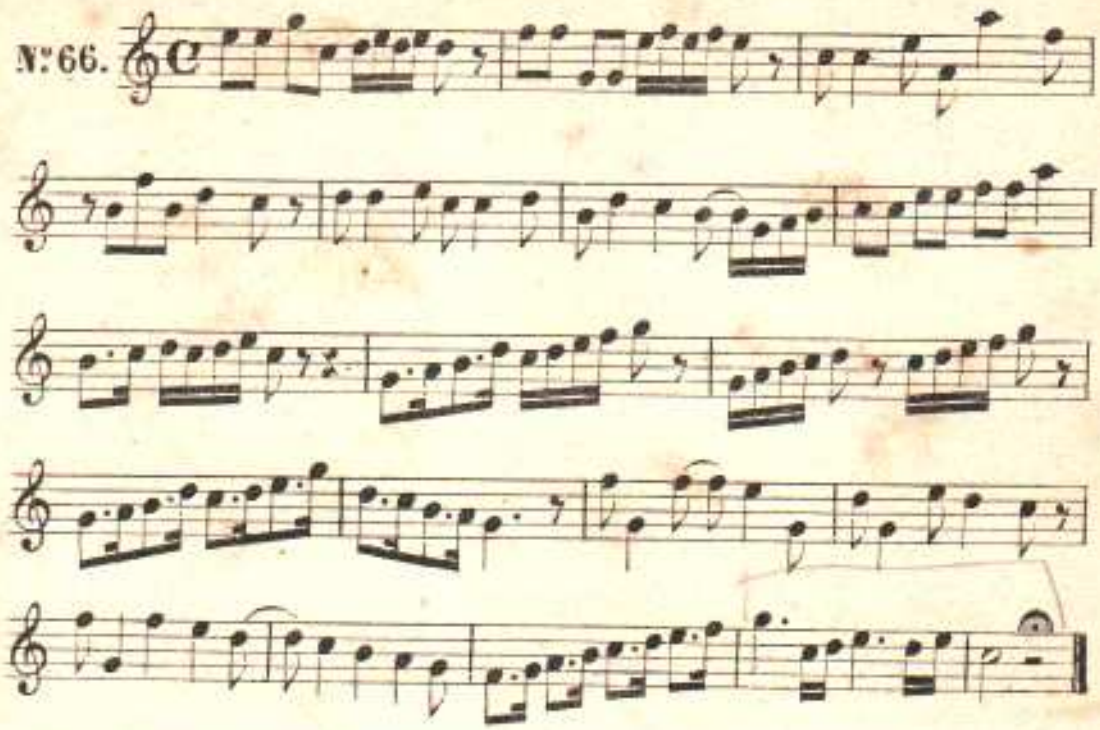


N: 65.

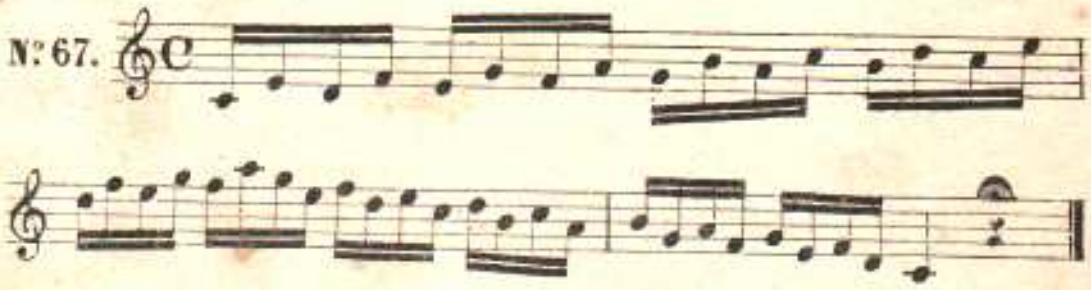


N.° 66.

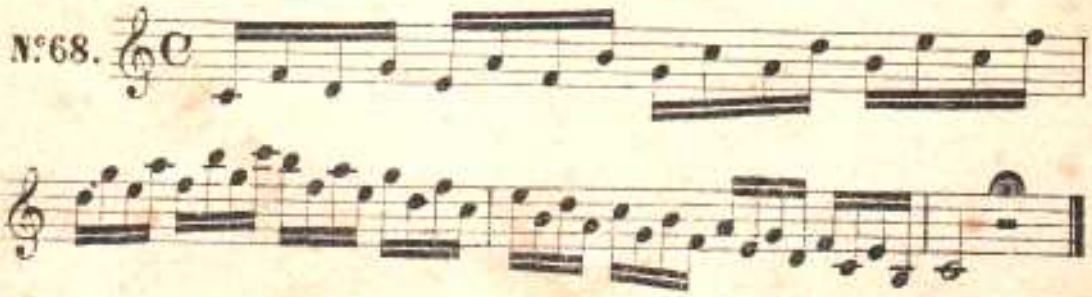


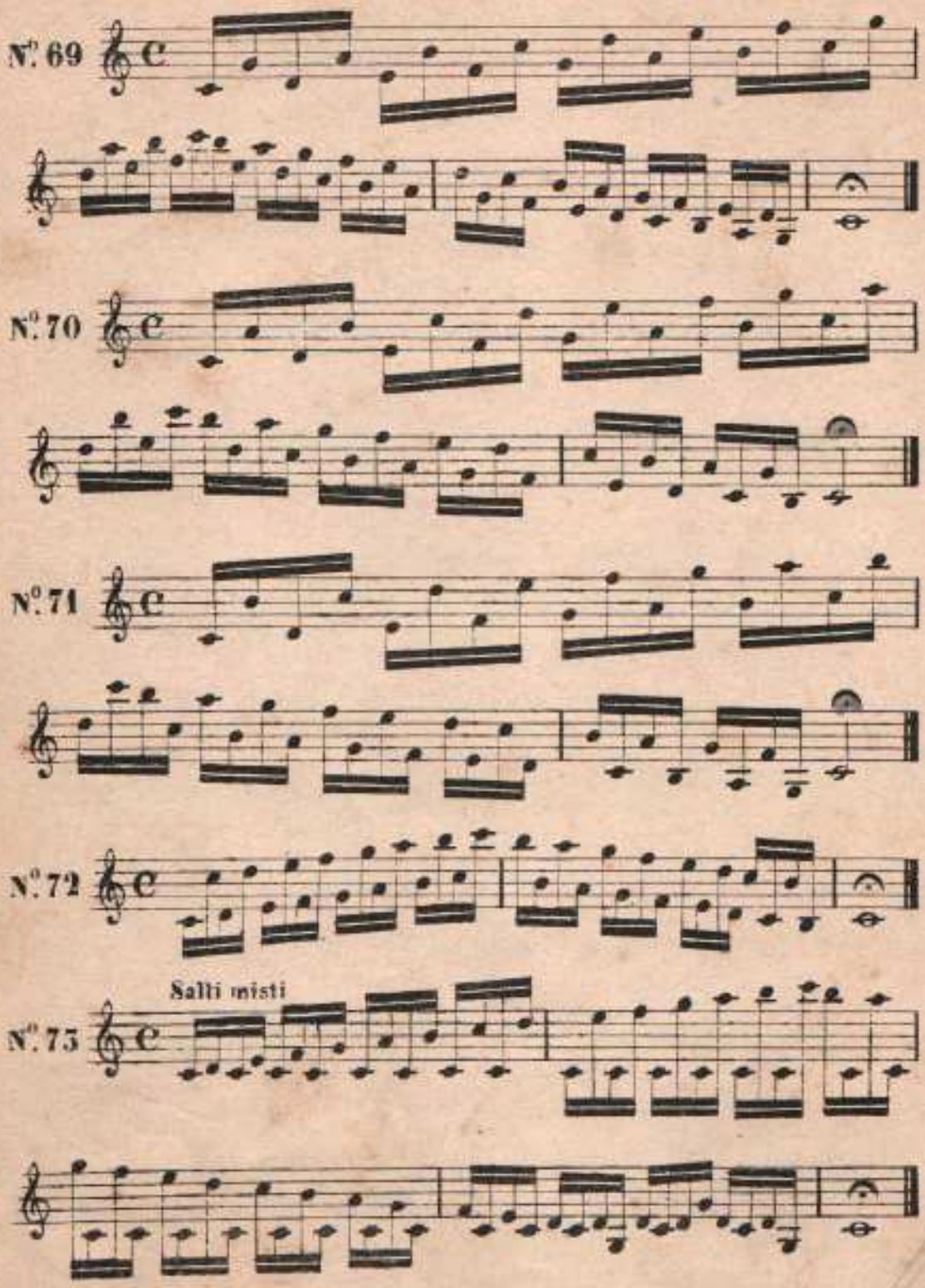
Esempi di tutti i salti allo scopo di sciogliere la lingua
prima di passare ai Solfeggi della Parte 2.ª

N.° 67.



N.° 68.




N°. 69
N°. 70
N°. 71
N°. 72
Salti misti
N°. 73

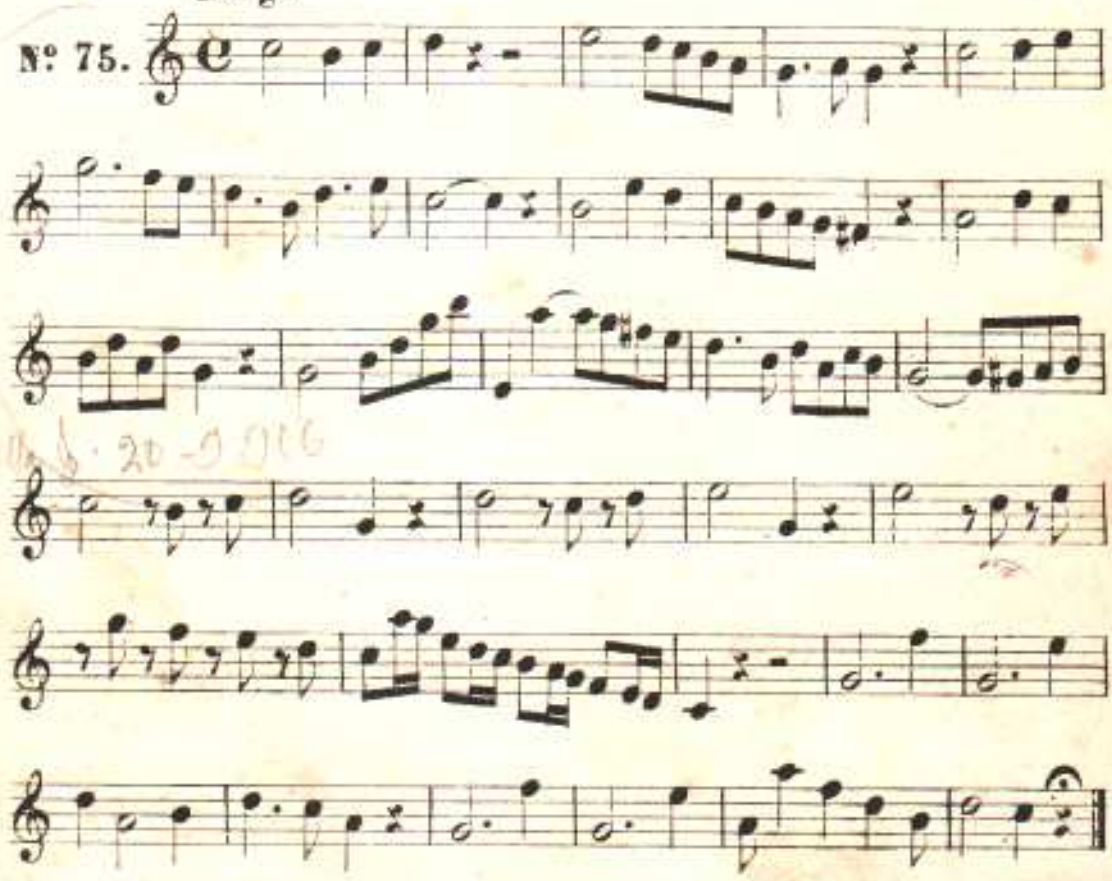
Scale di Biscrome

N: 74.

PARTE SECONDA

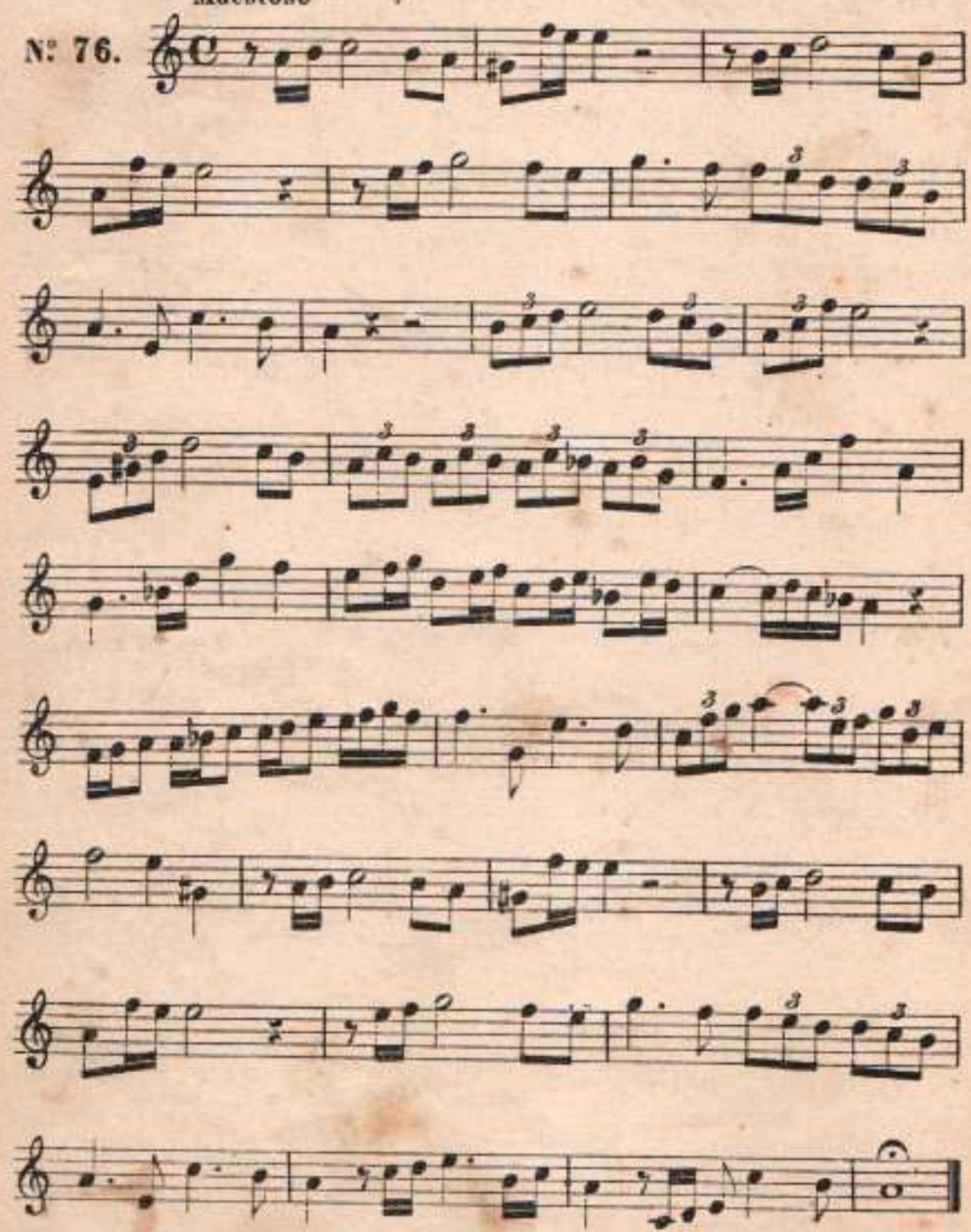
Largo

N: 75.



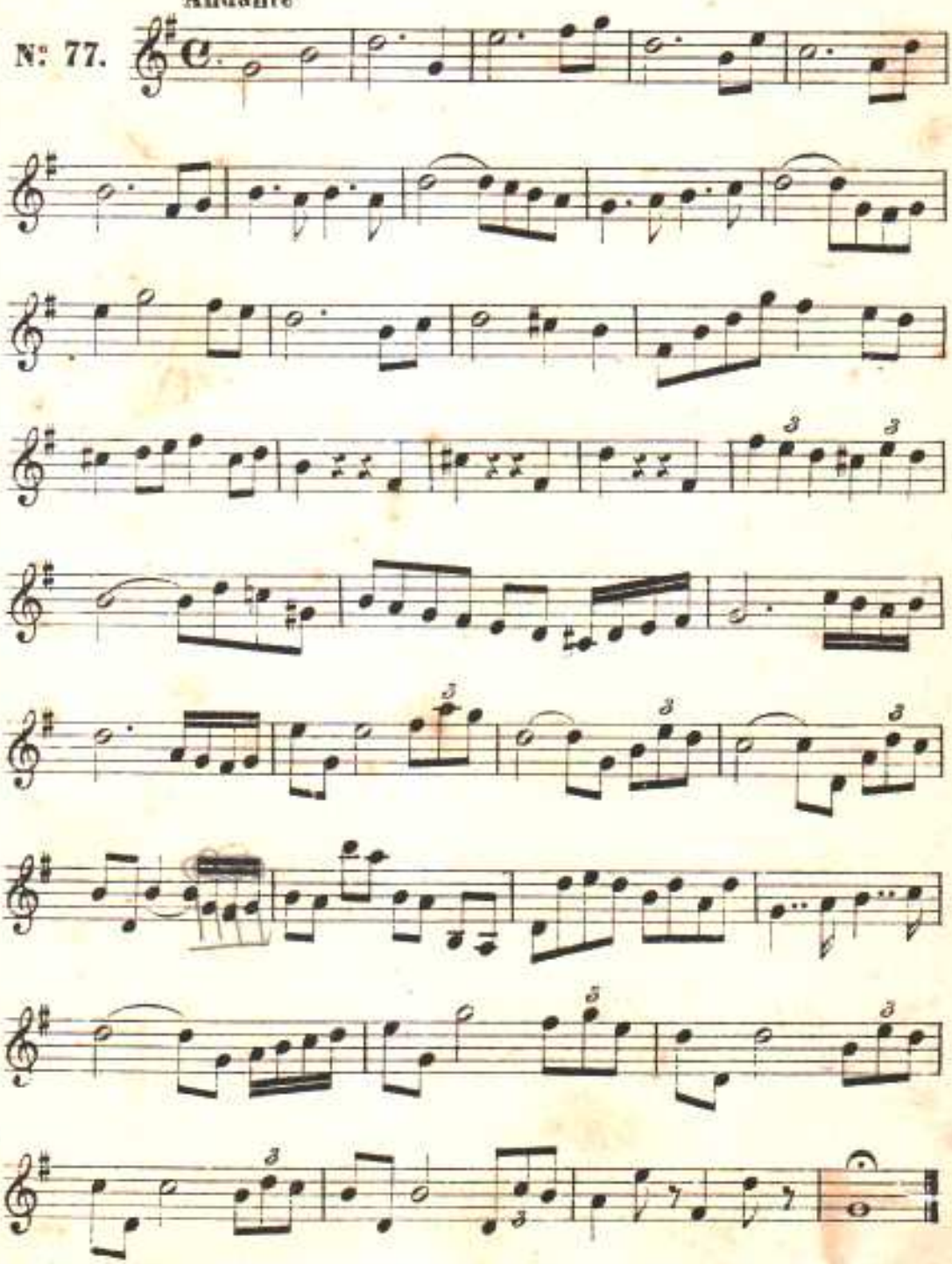
Maestoso

N: 76.



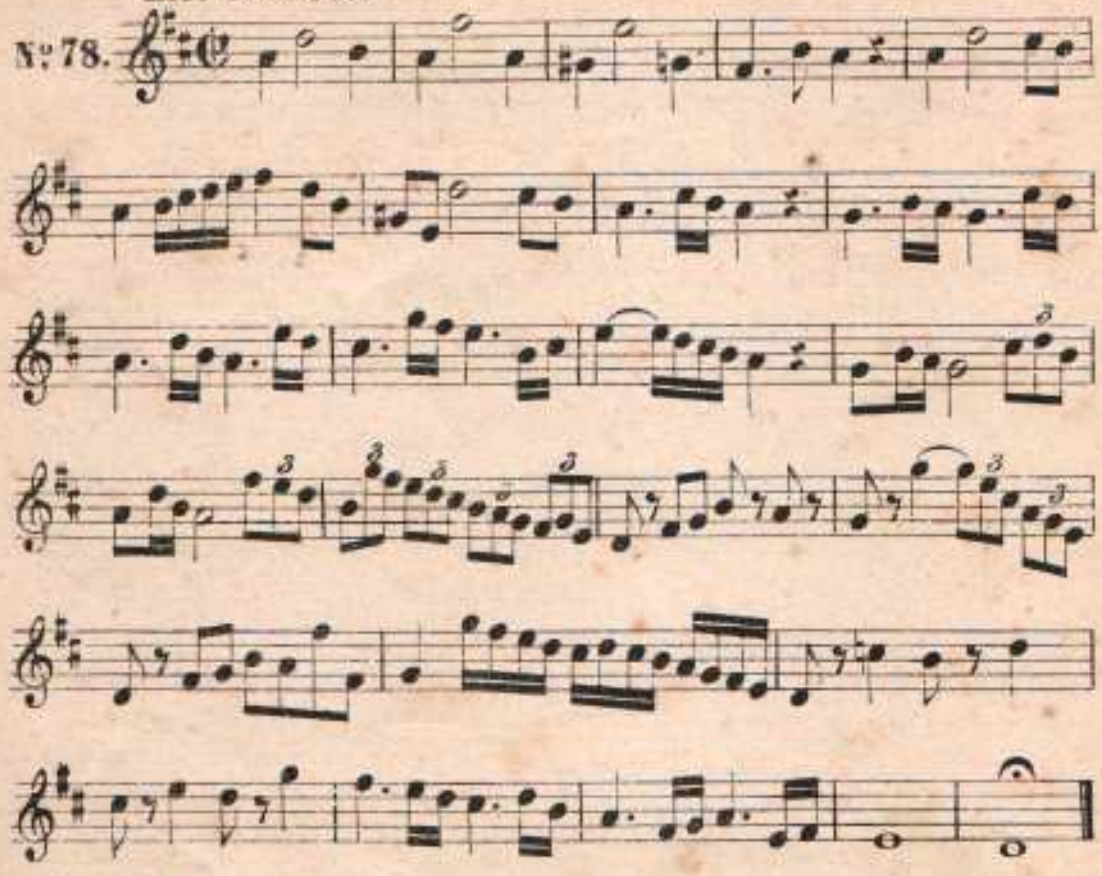
Andante

N: 77.



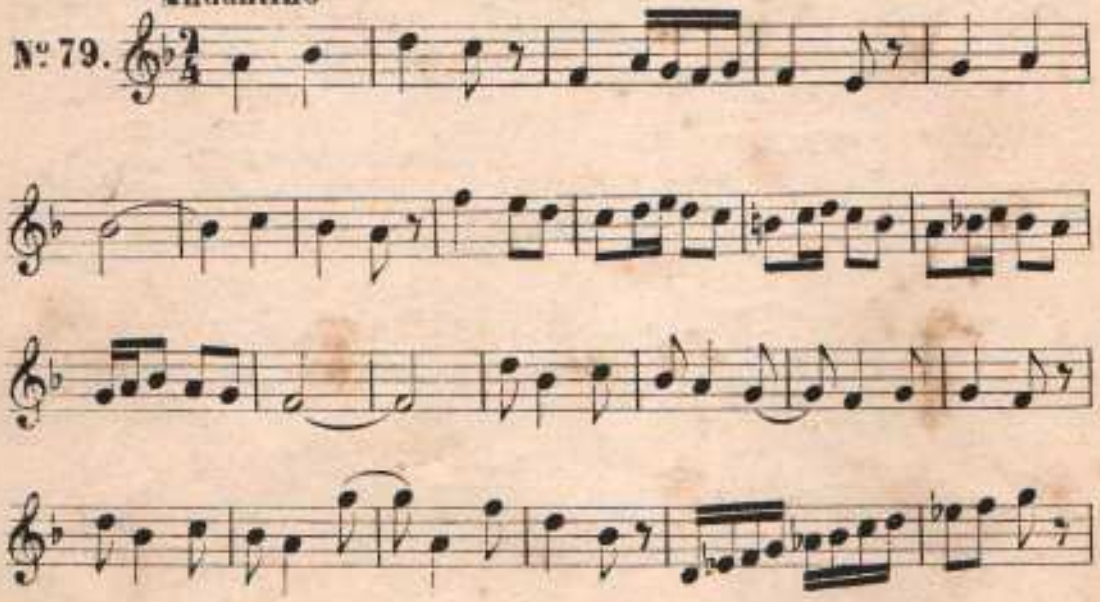
All.o Moderato

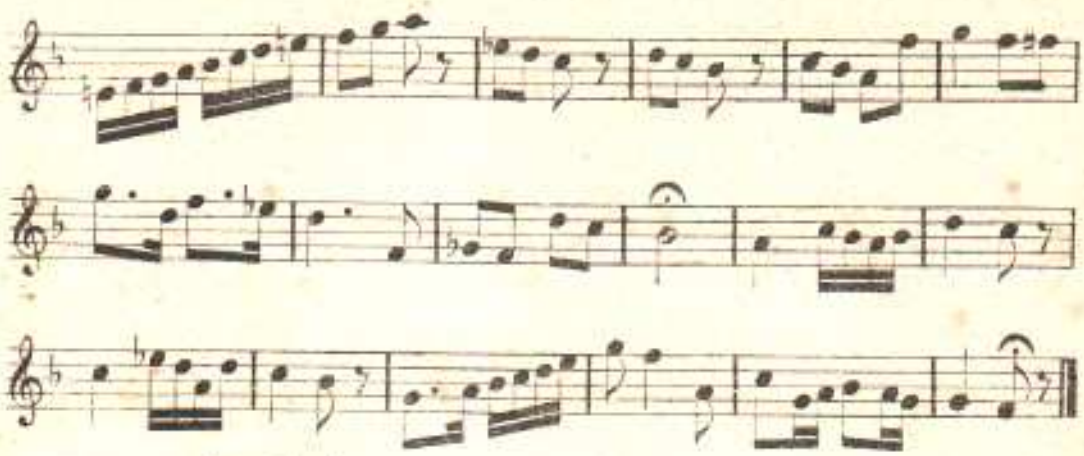
N.o 78.



Andantino

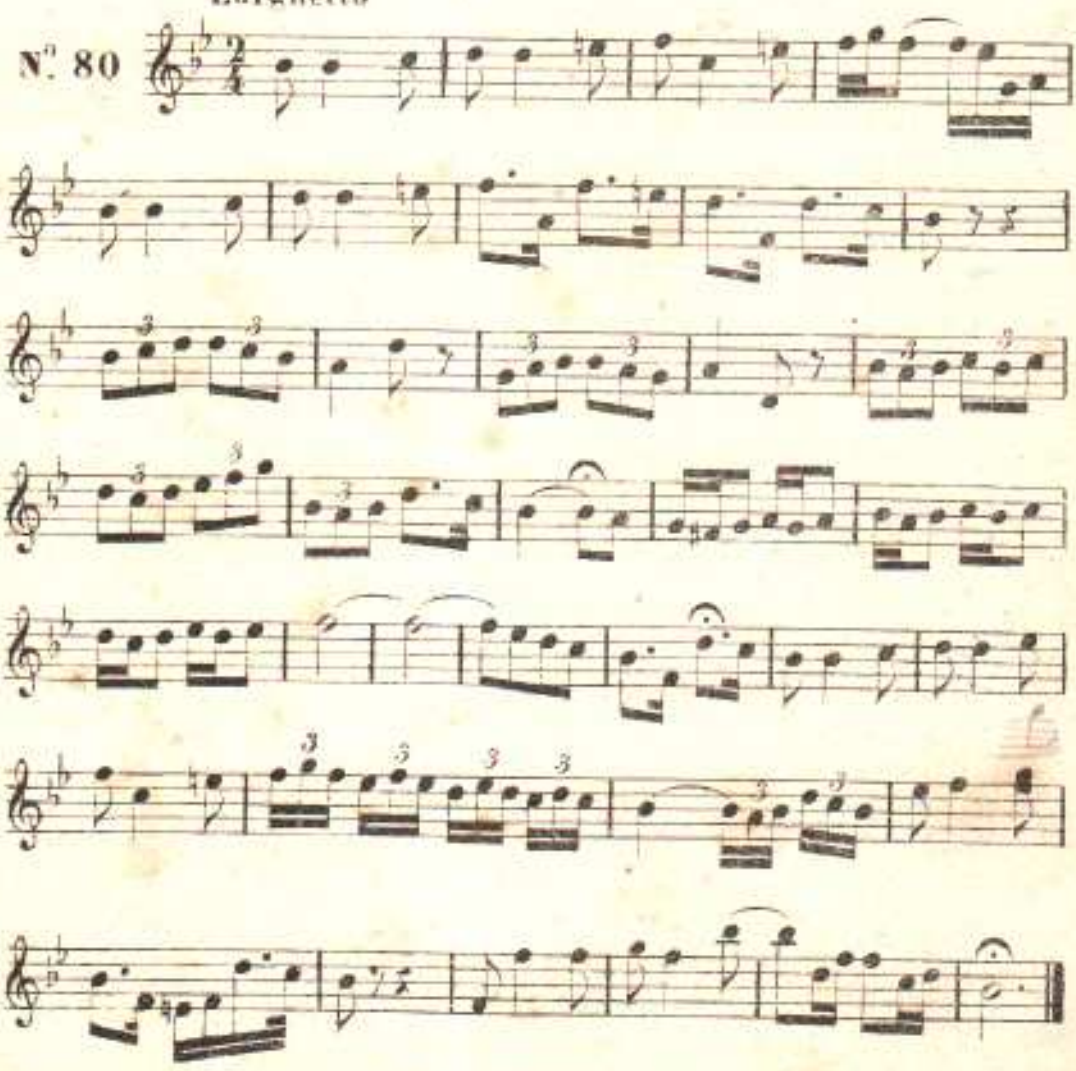
N.o 79.





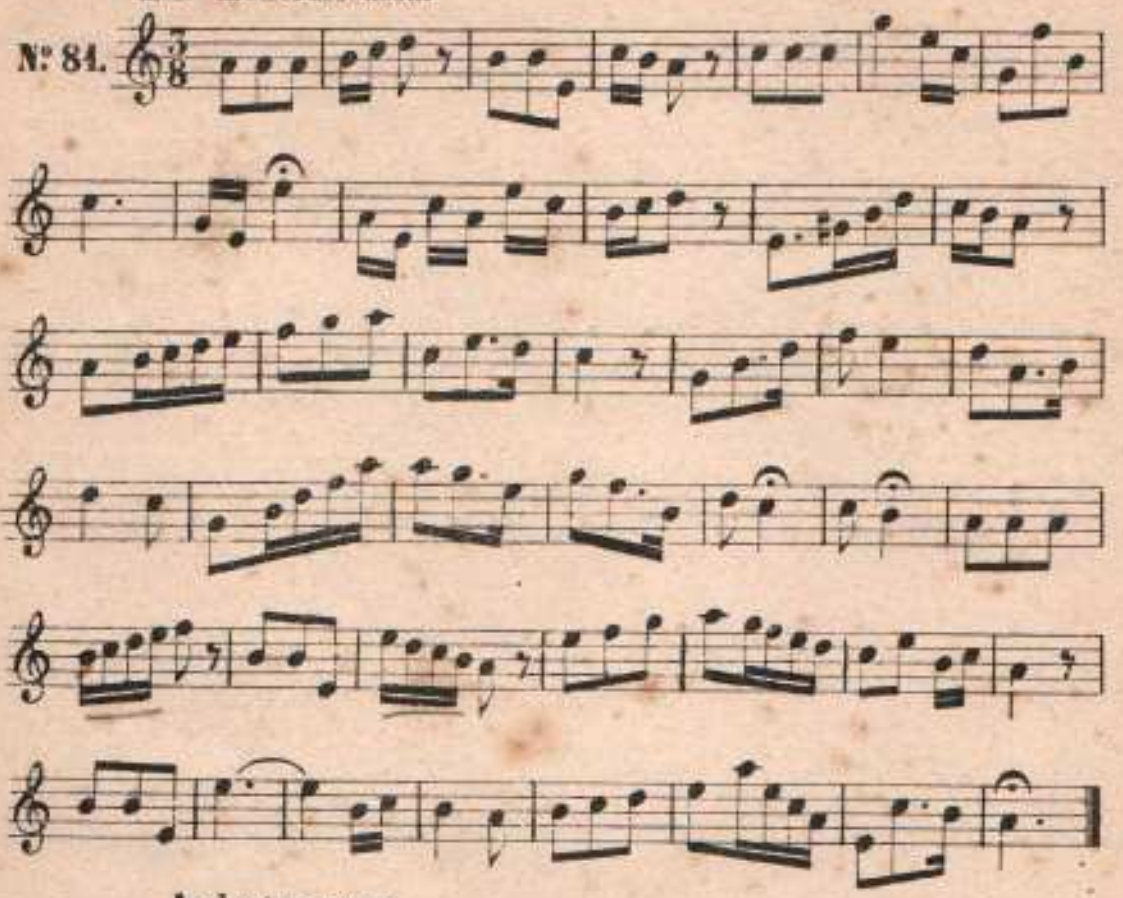
Larghetto

N°. 80



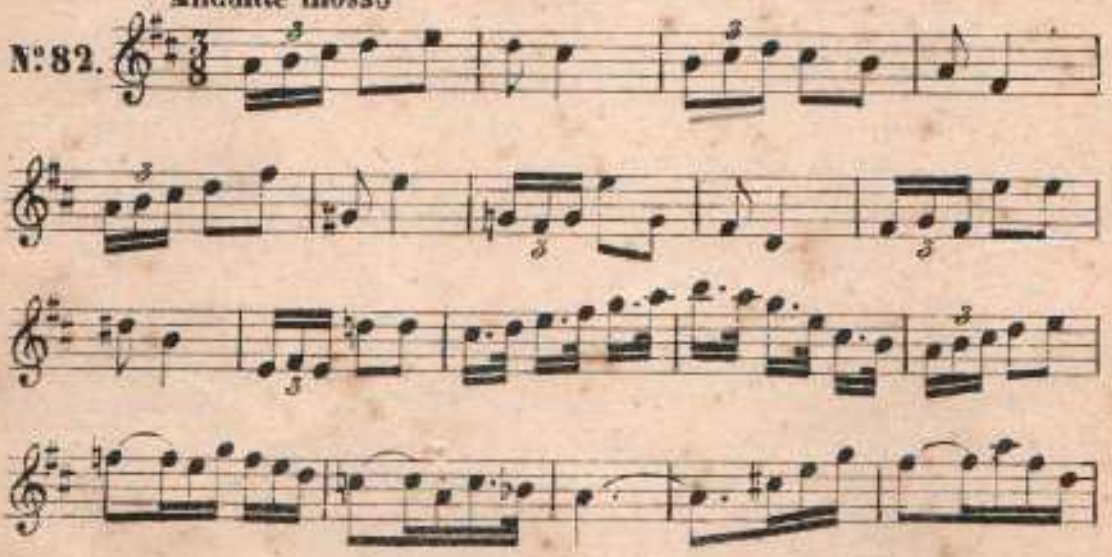
All.° Moderato assai

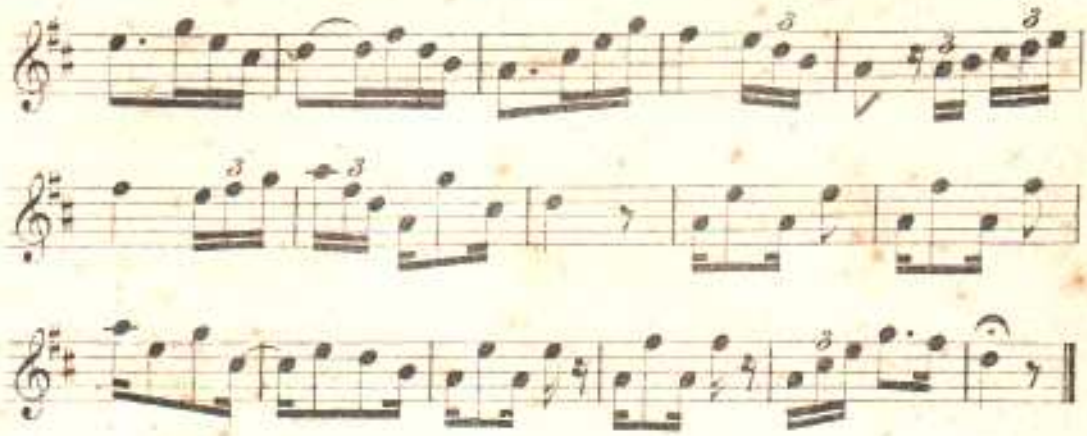
N.° 84.



Andante mosso

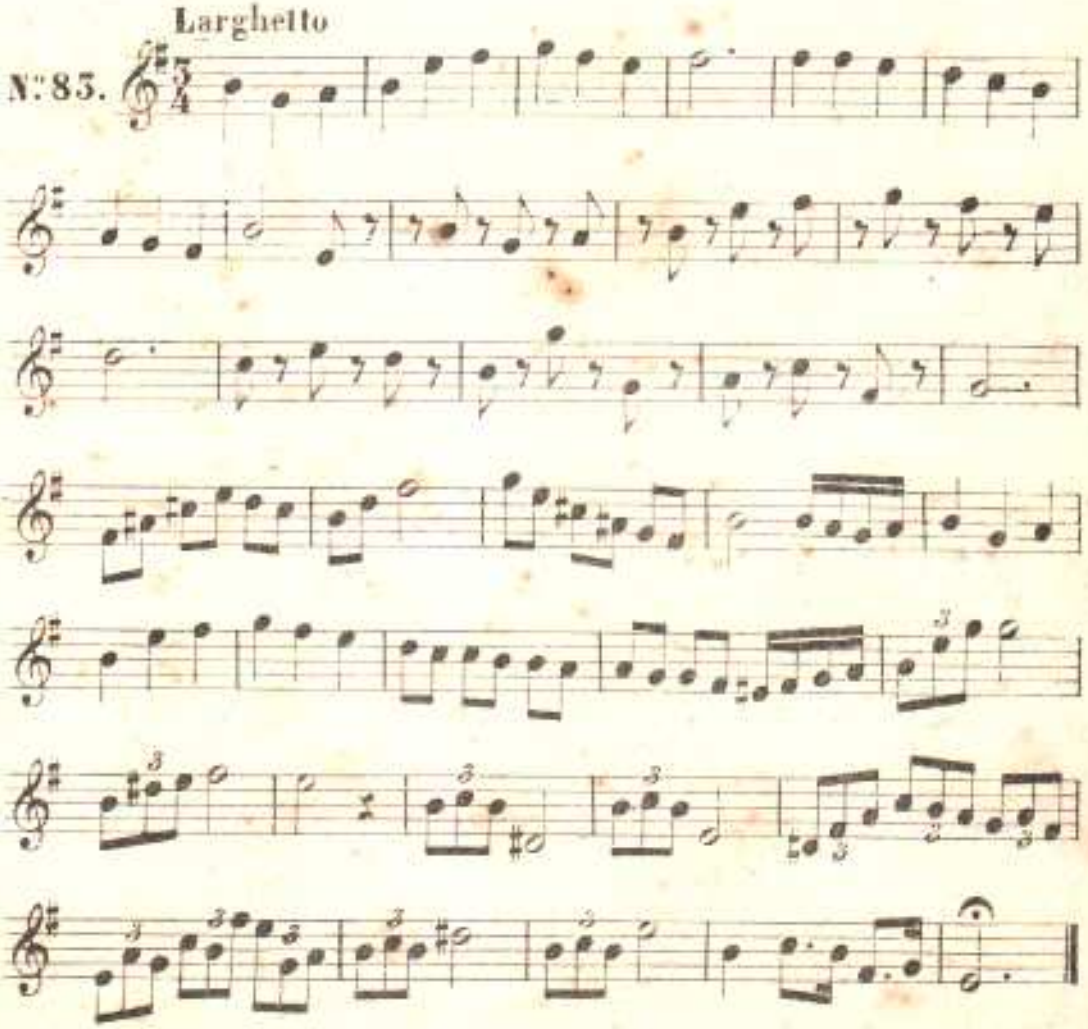
N.° 82.





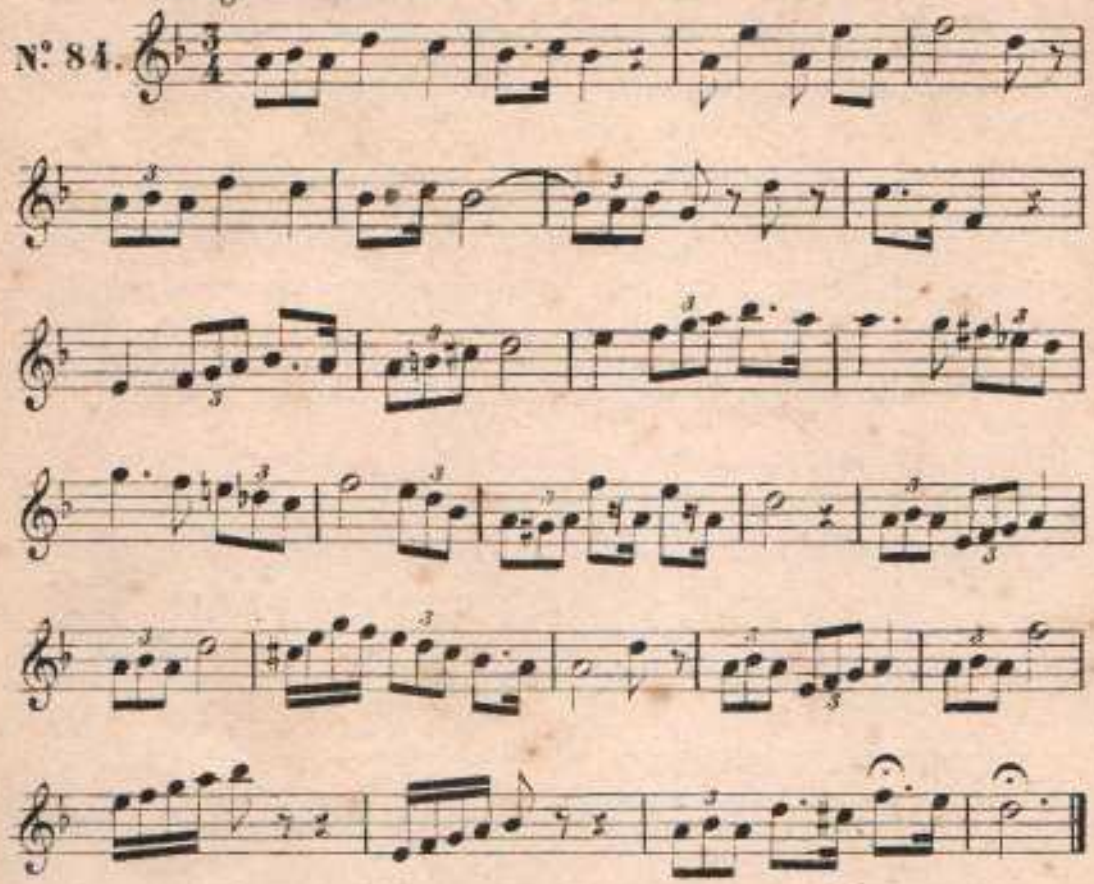
Larghetto

N°85.



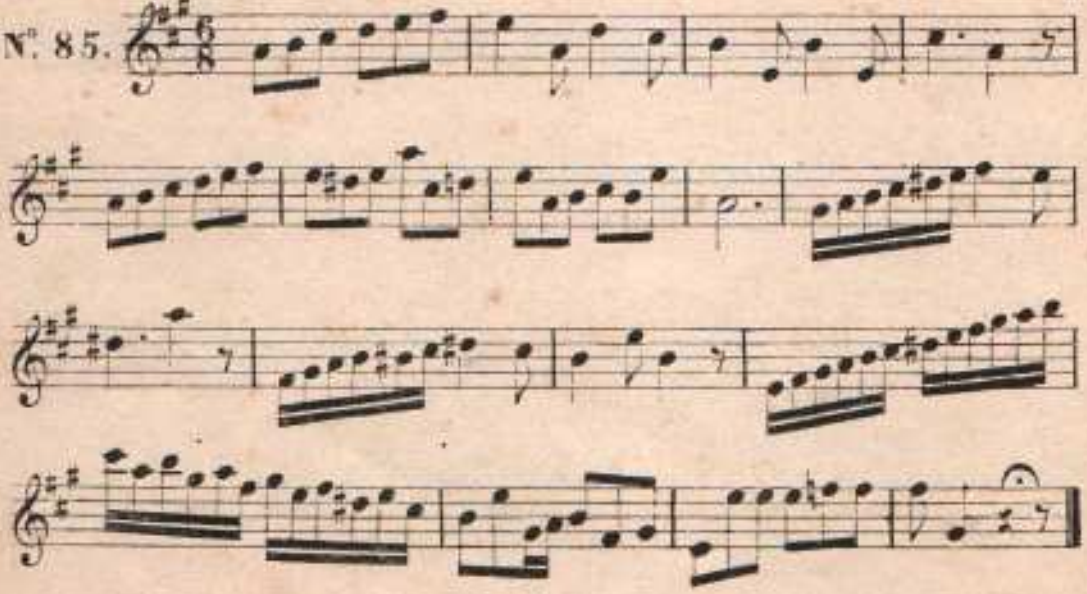
Larghetto mosso

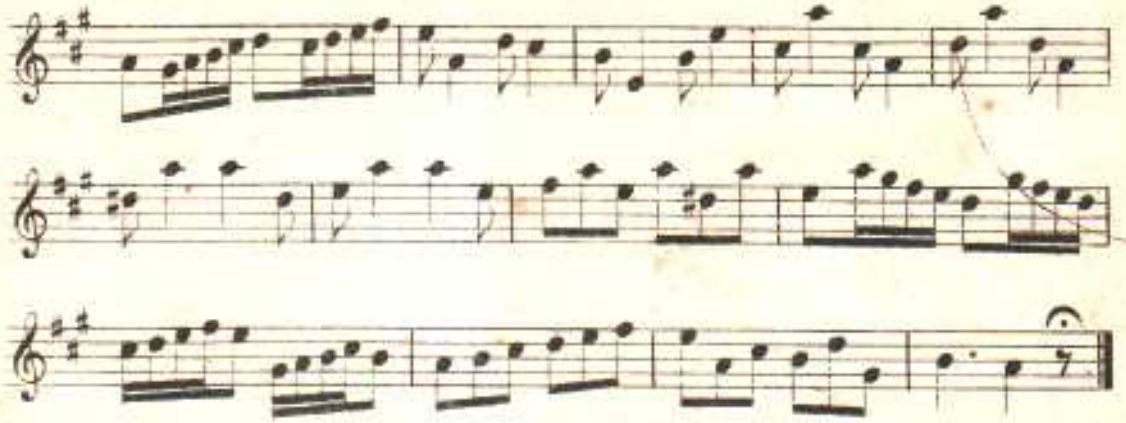
N.° 84.



Adagio

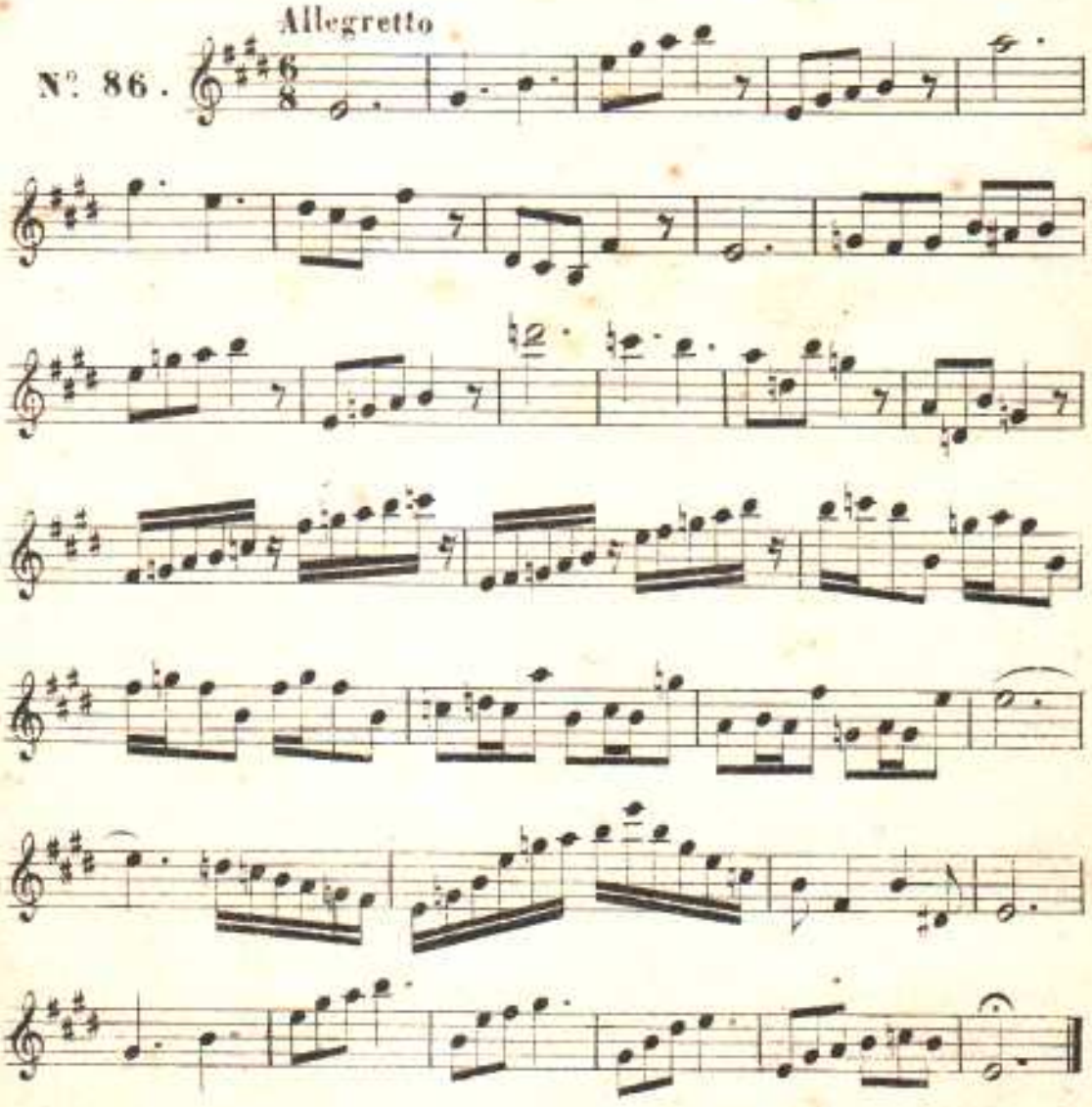
N.° 85.





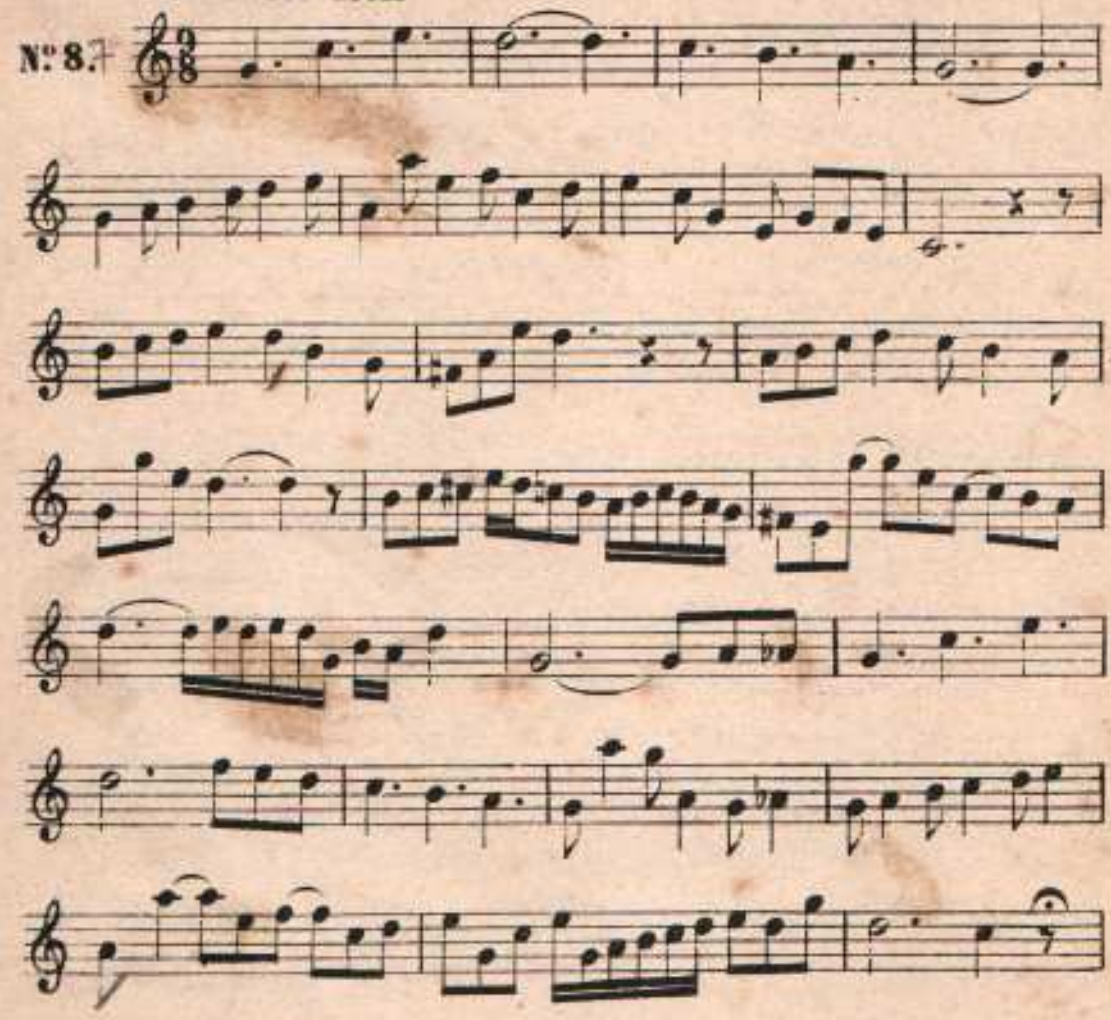
Allegretto

N°. 86.



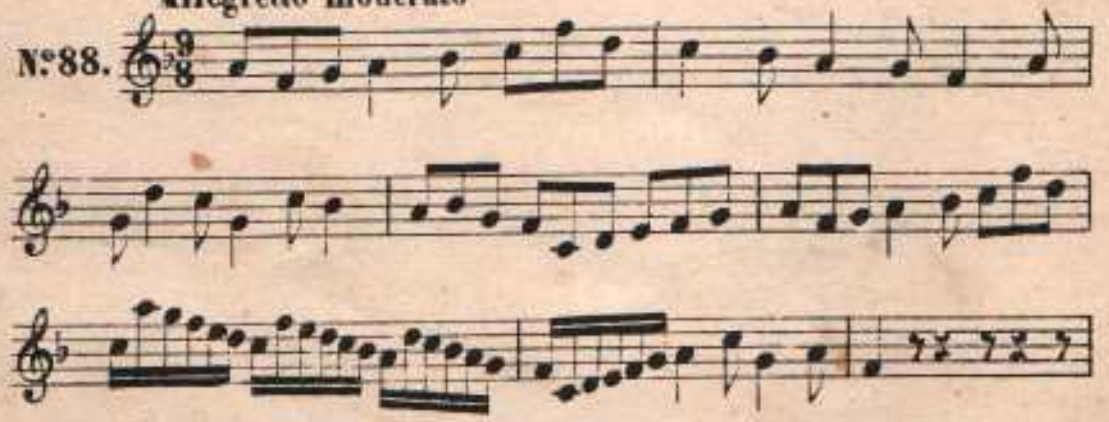
Moderato assai

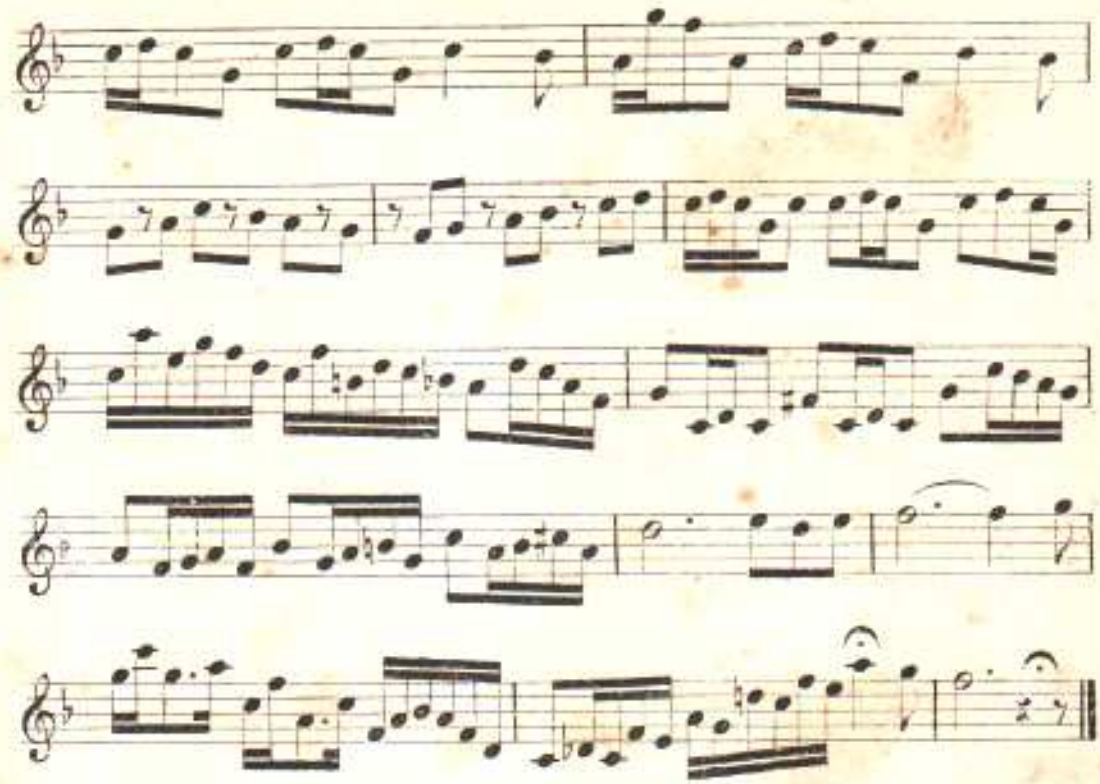
N.° 87.



Allegretto moderato

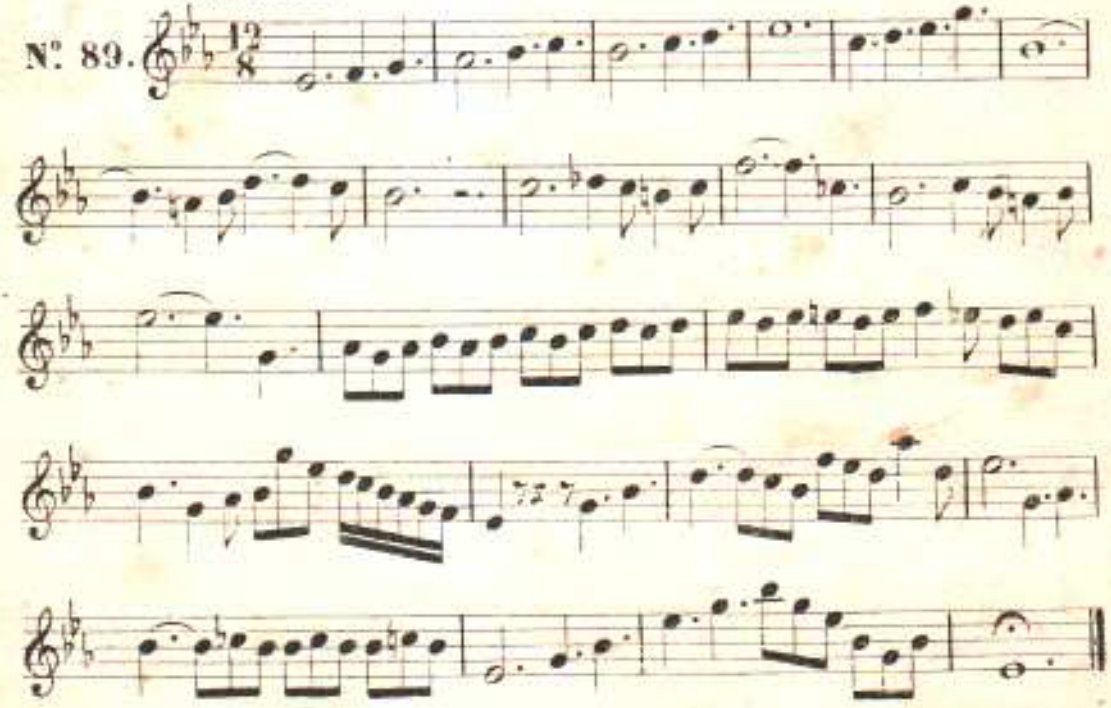
N.° 88.





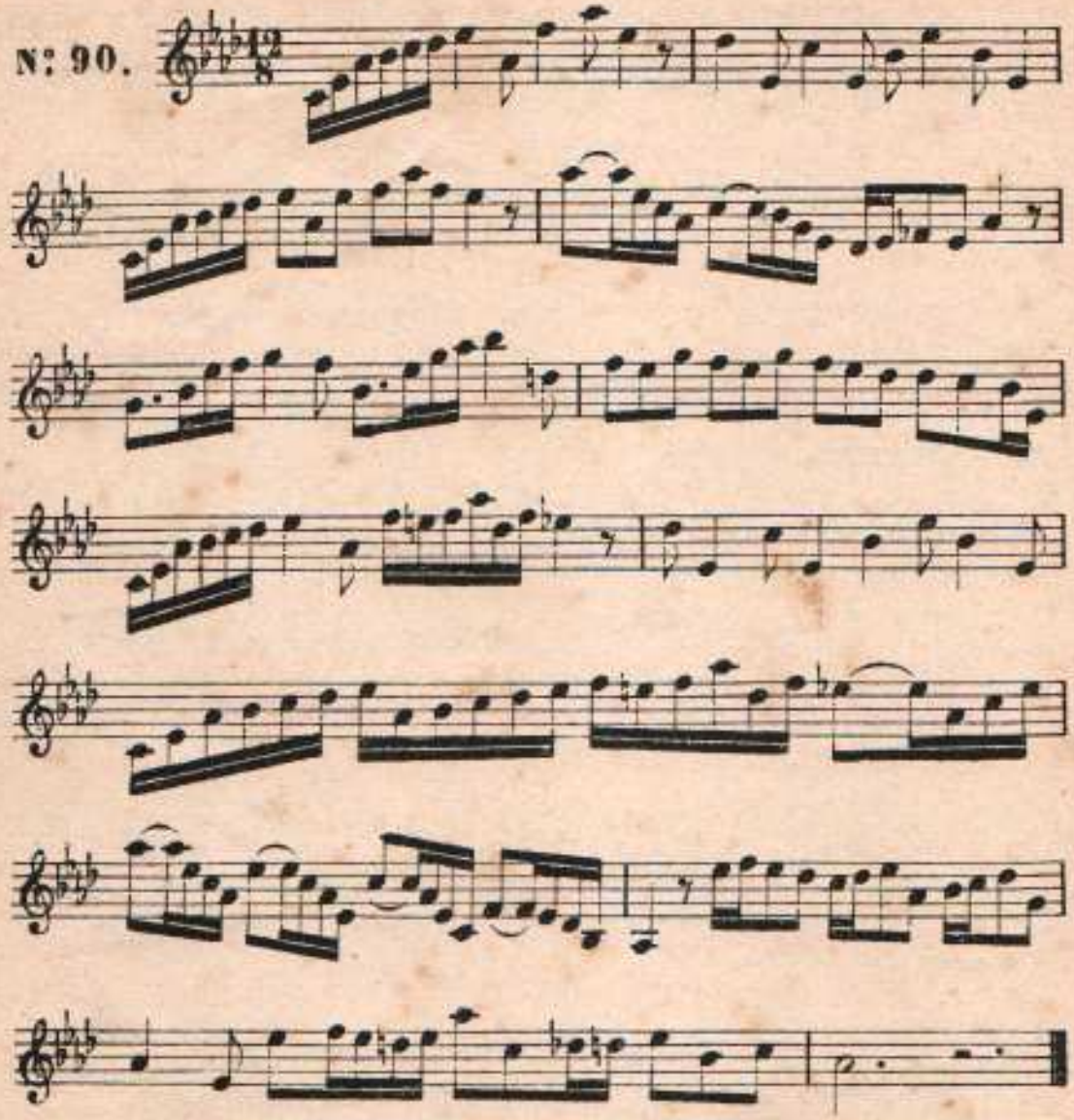
Sostenuto.

N°. 89.



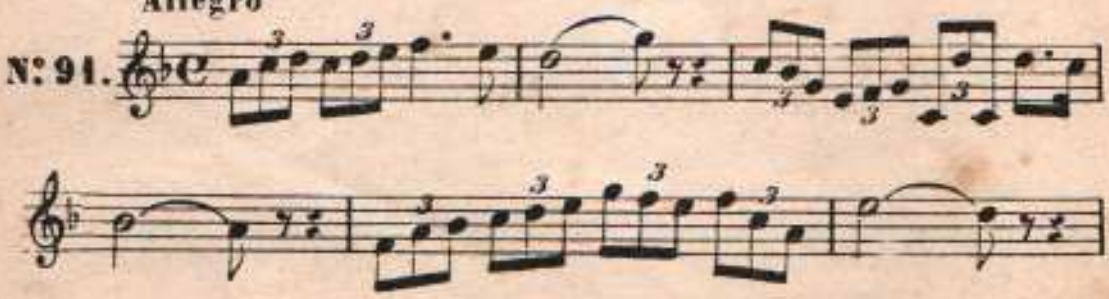
Mod.to assai

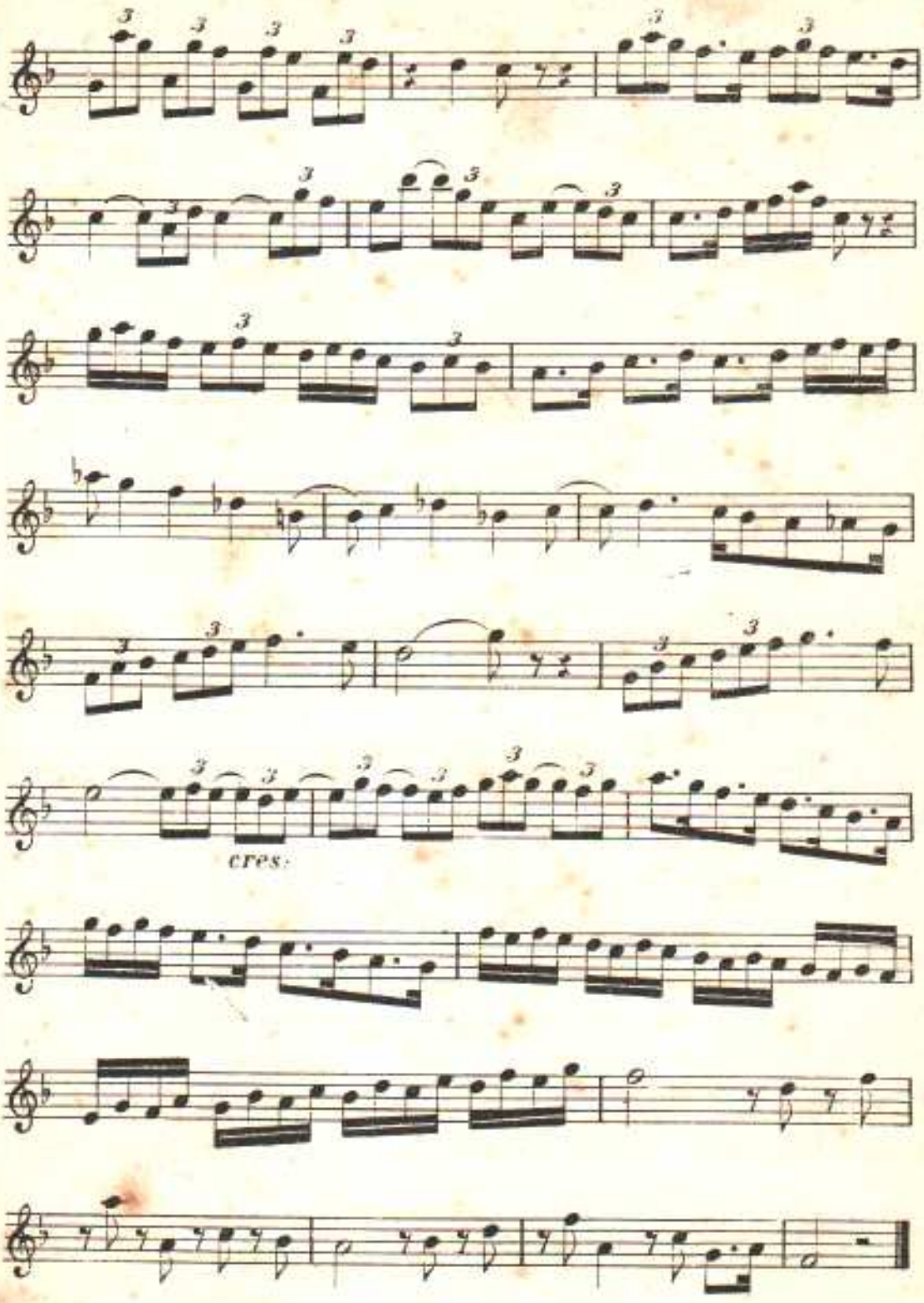
N: 90.



Allegro

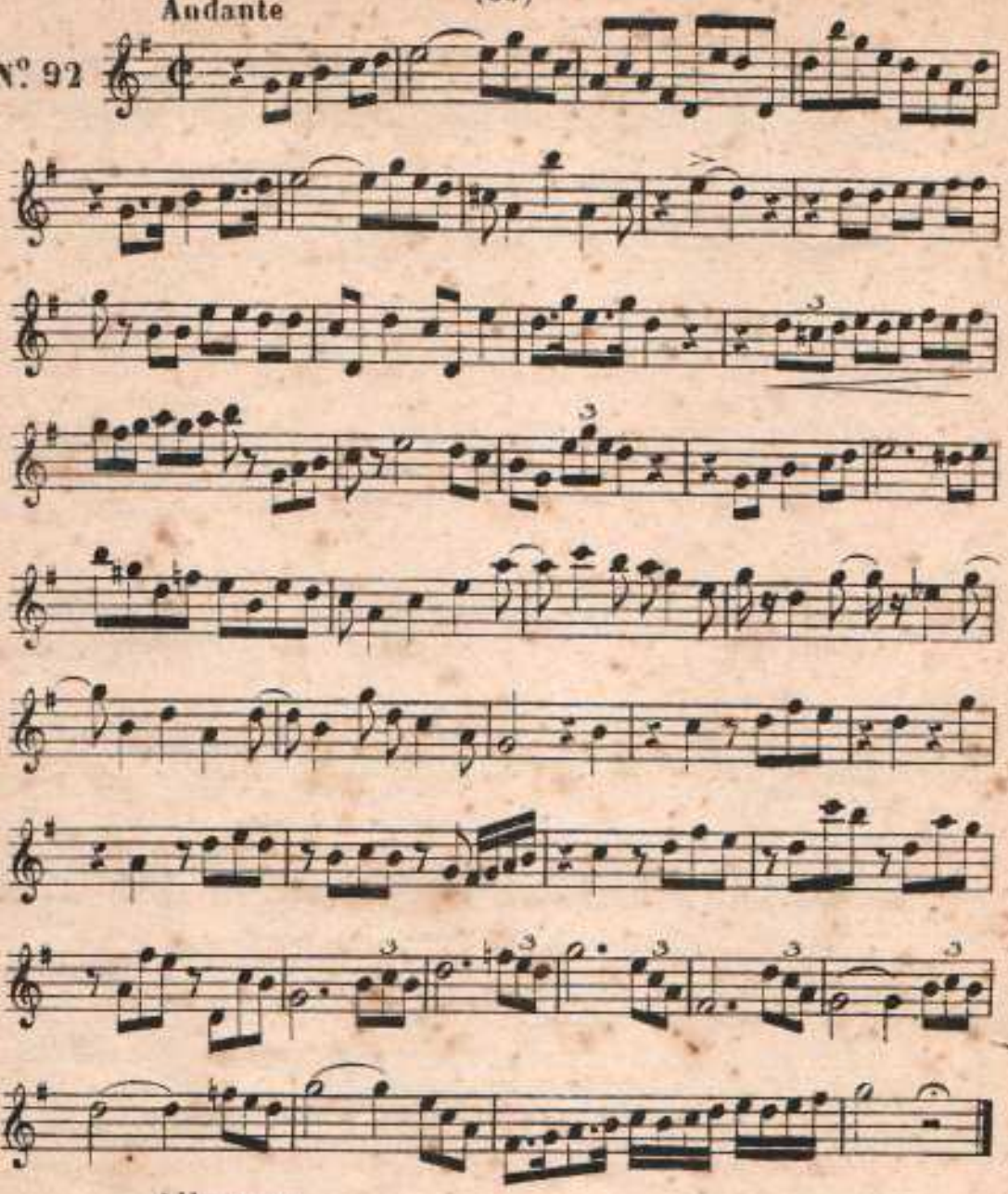
N: 91.




cres.

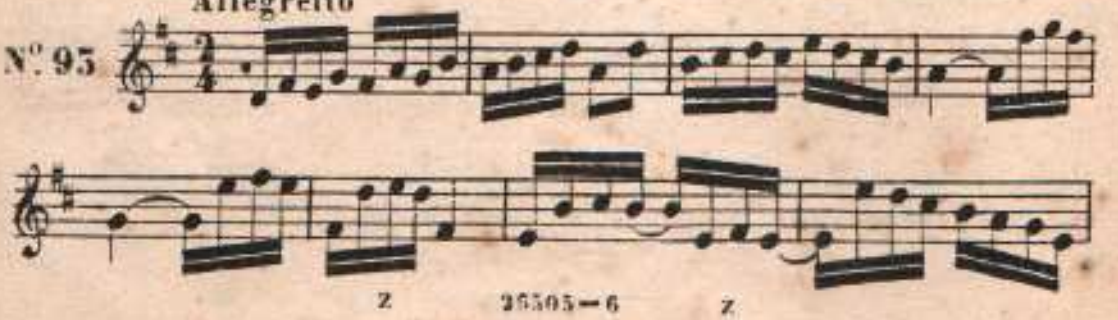
Andante

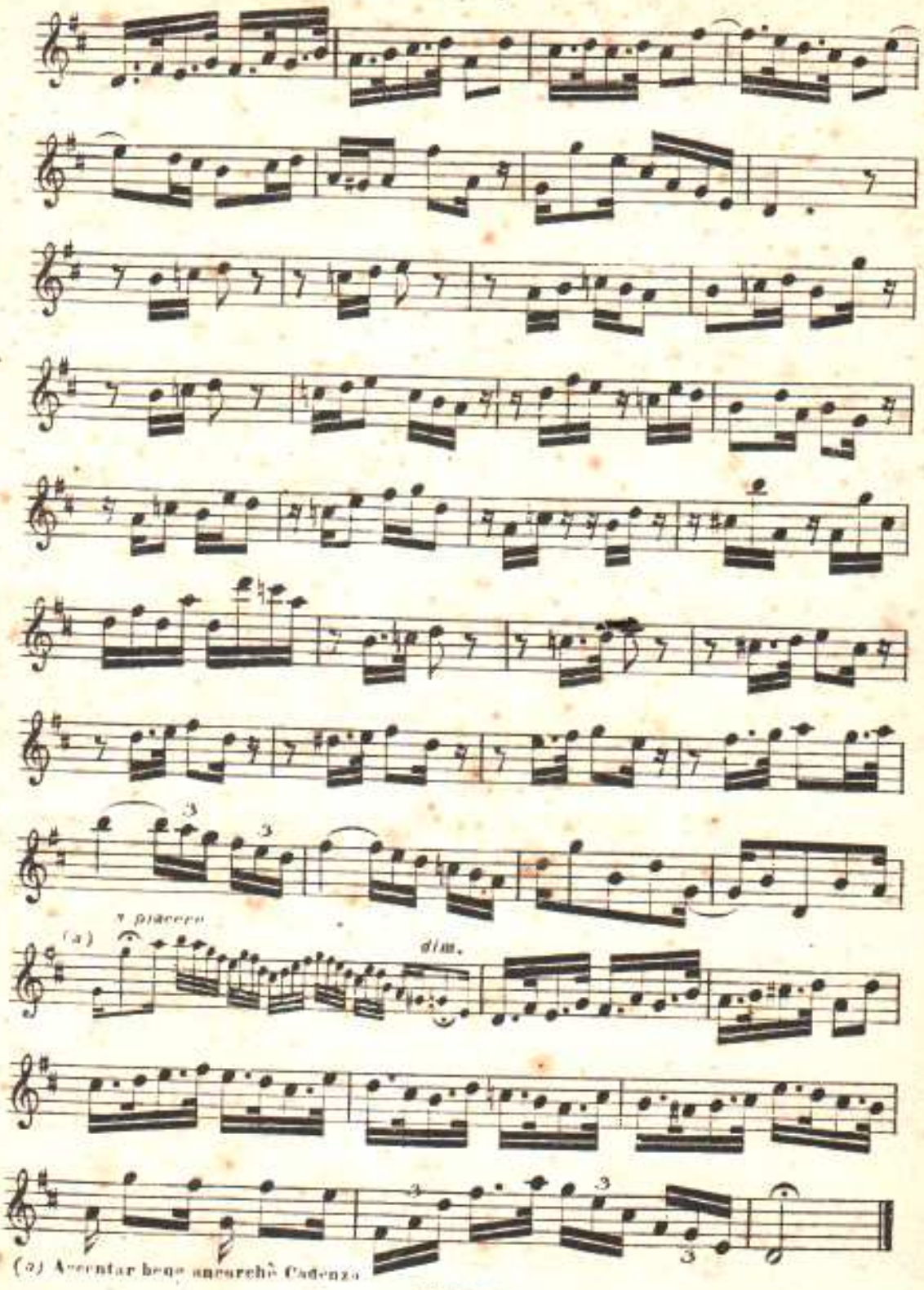
+ N°. 92



Allegretto

+ N°. 93

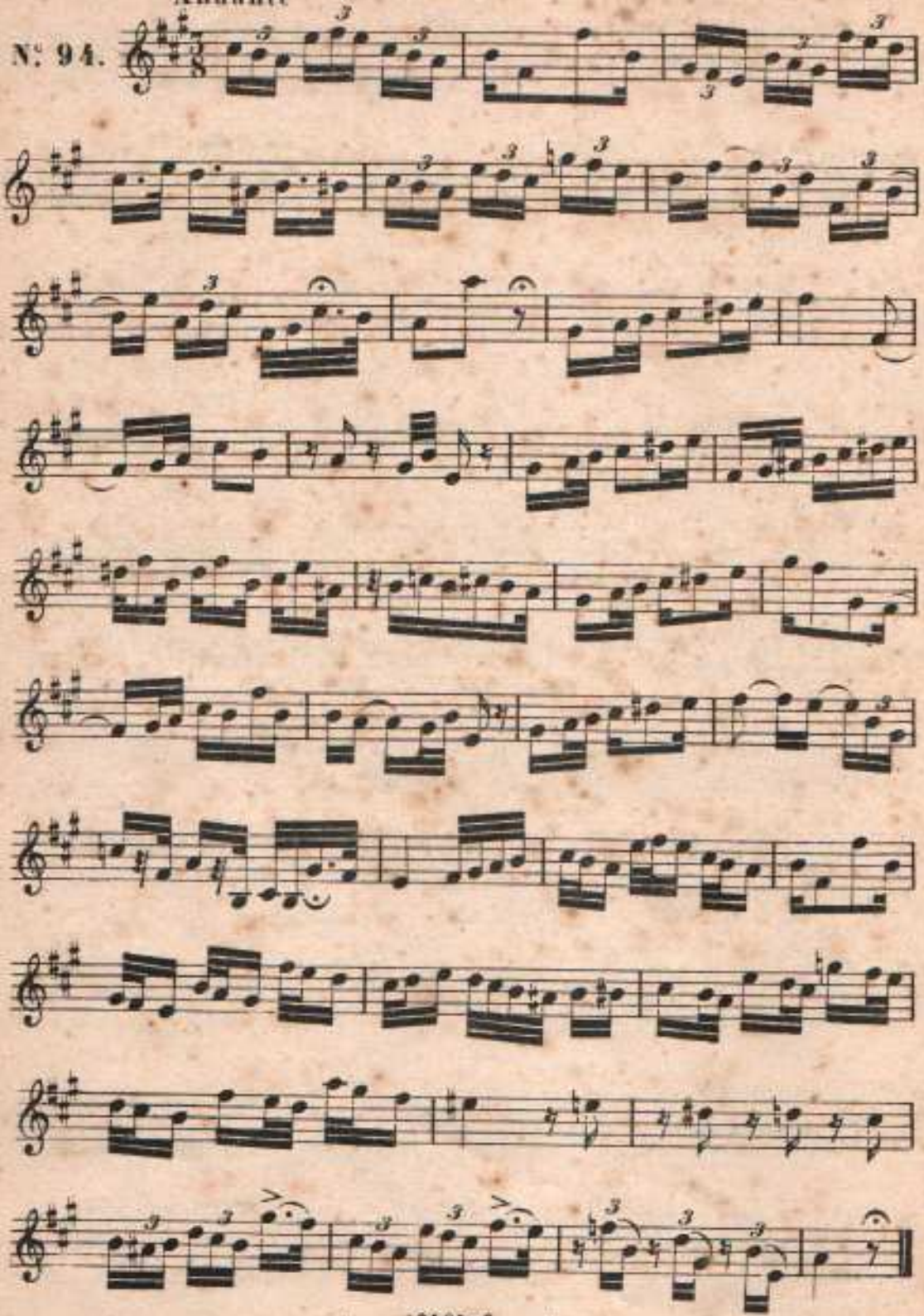




(a) Accentar bene ancorchè Cadenza

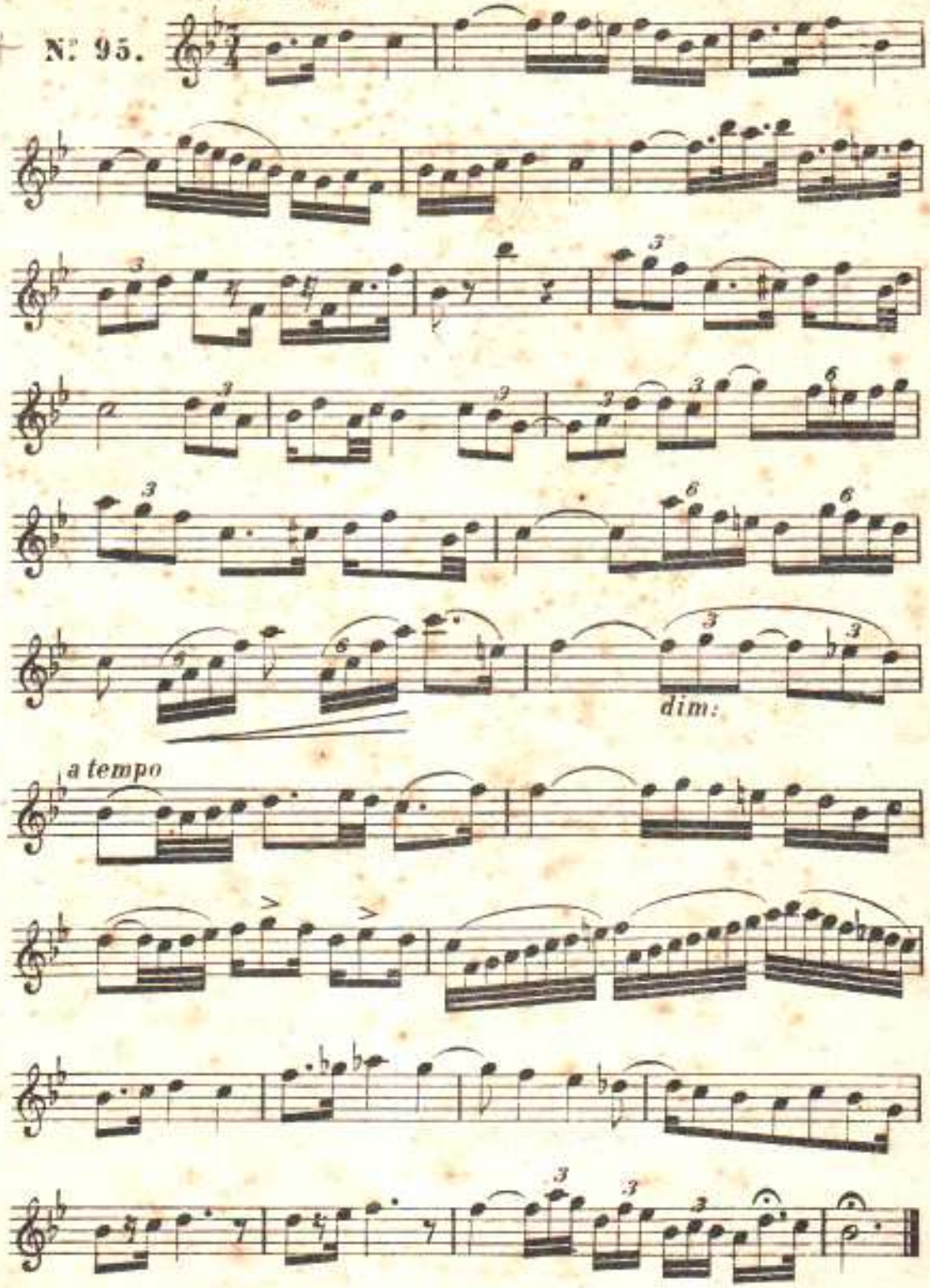
Andante

+ N: 94.



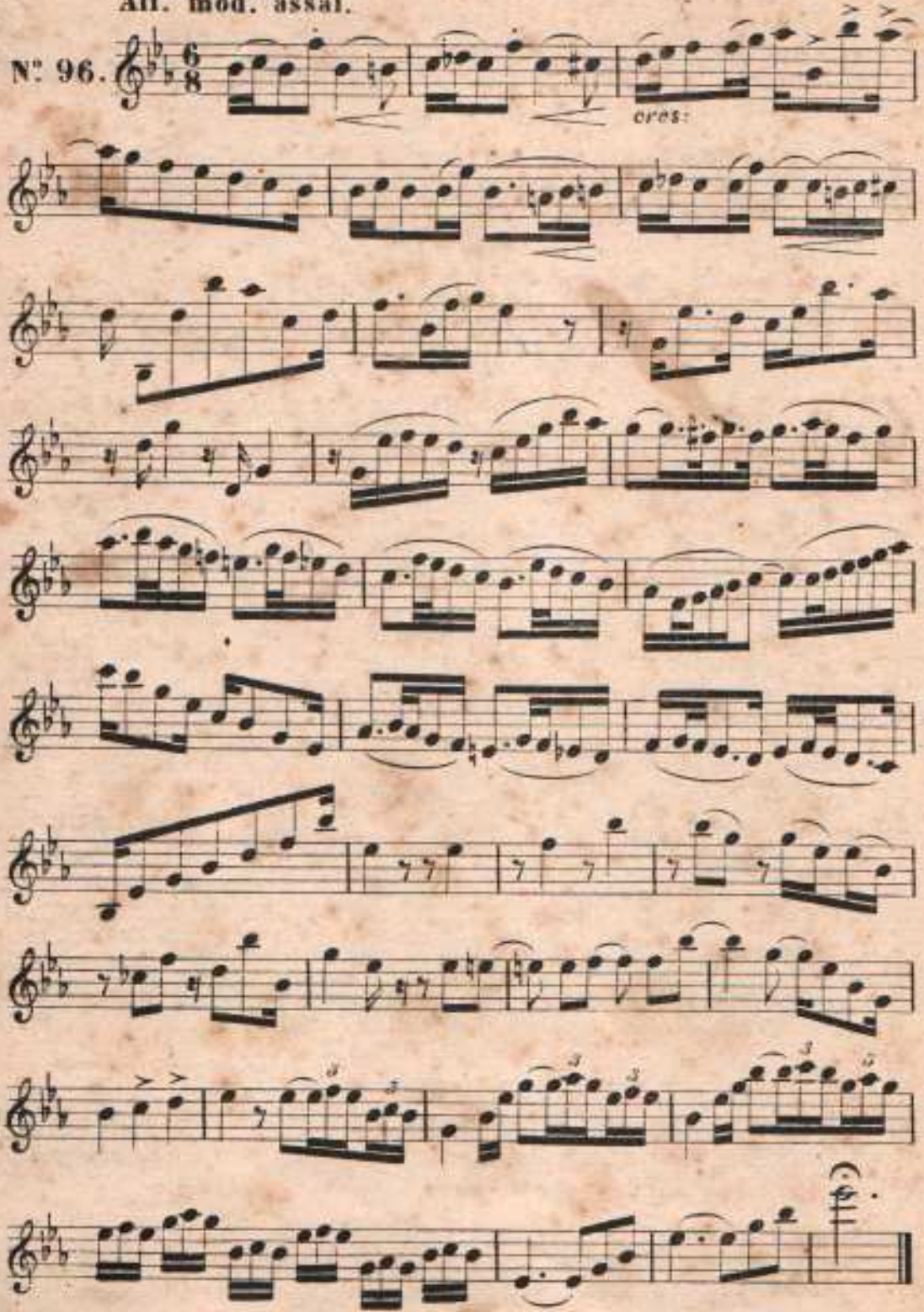
Mod.to assai

N.° 95.



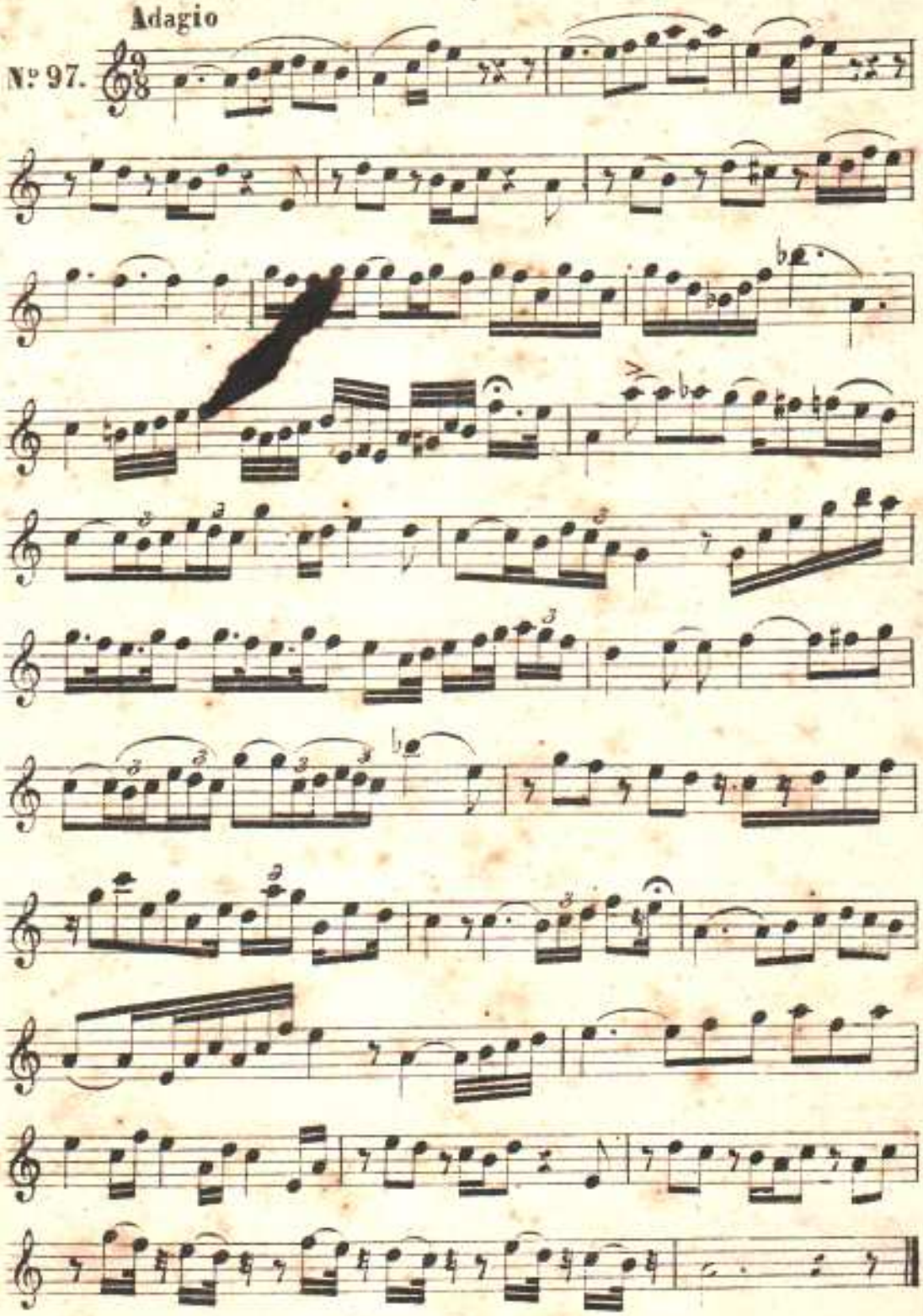
All.^tto mod.^to assai.

N.º 96.



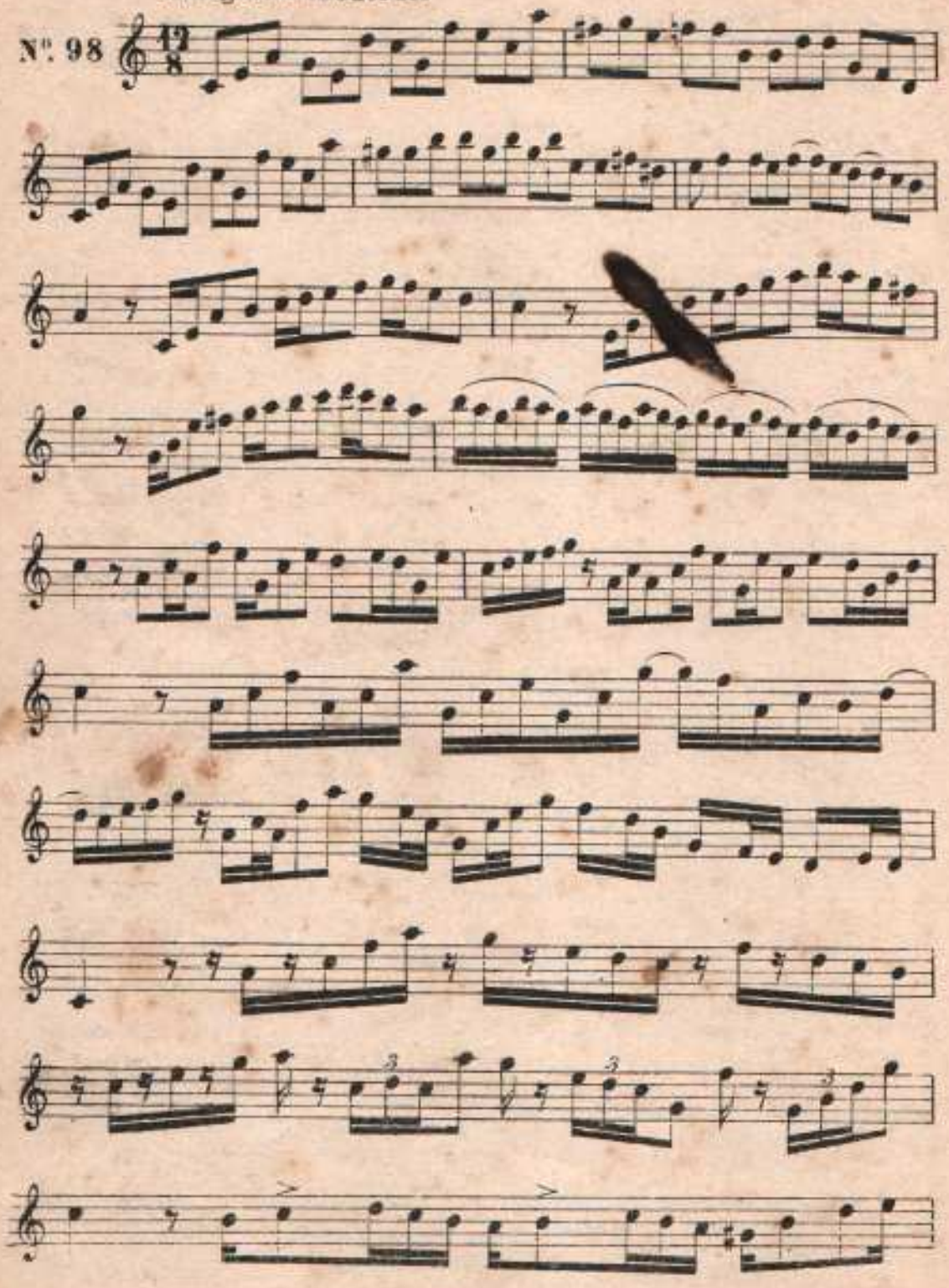
Adagio

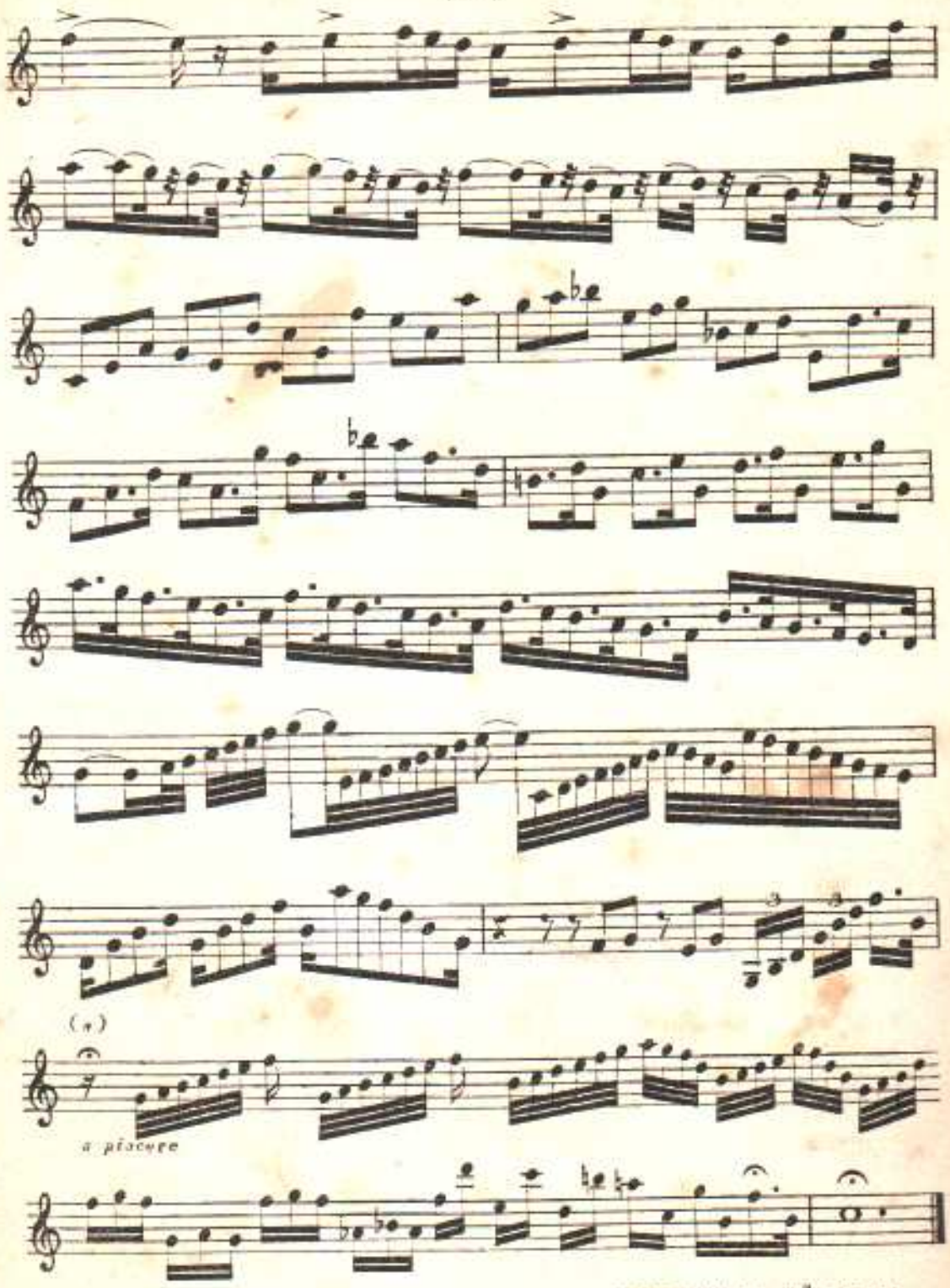
N.º 97.



Allegretto moderato

N°. 98





(*) Accentar bene, ancorchè Cadenza

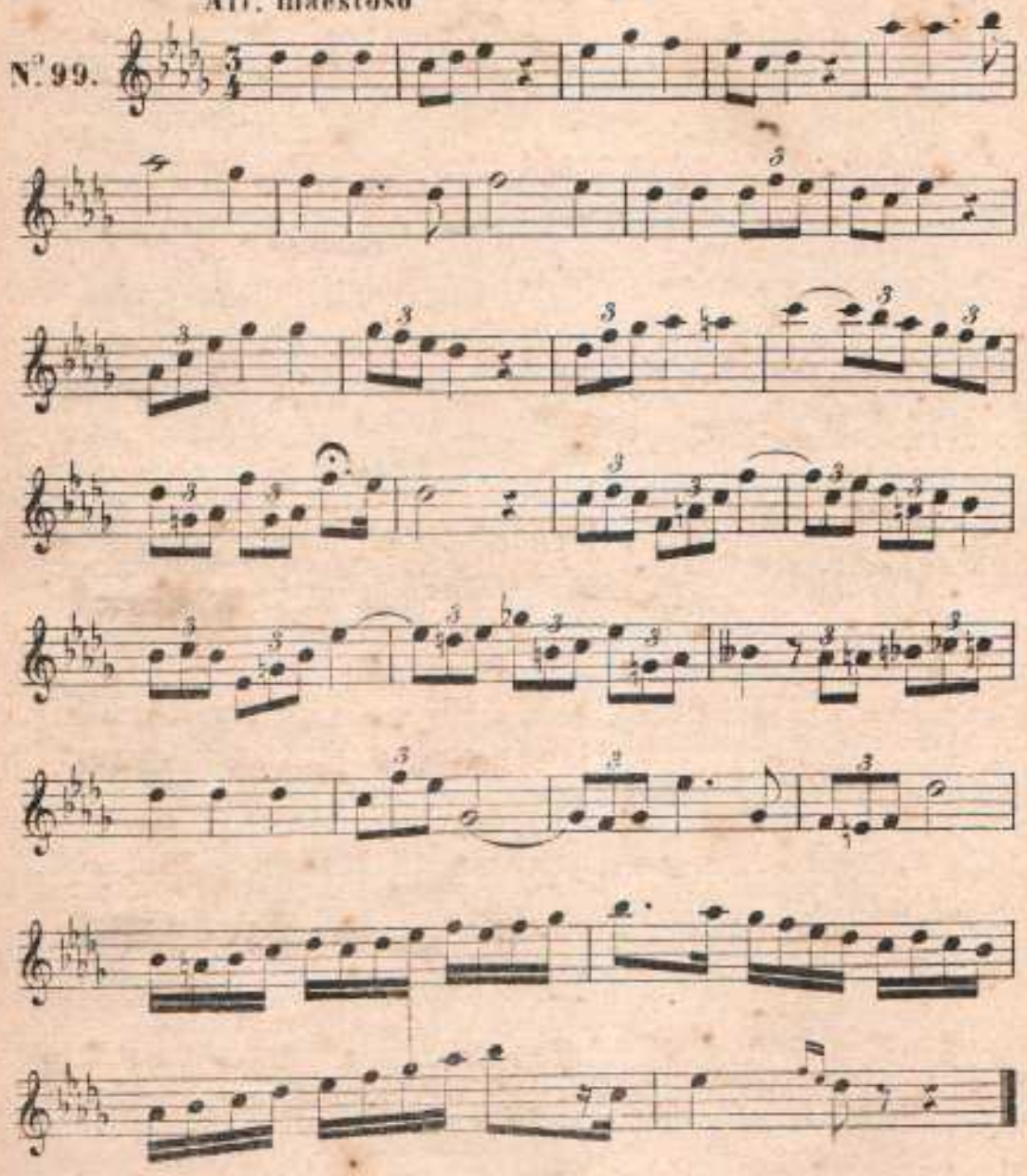
FINE DELLA II.ª PARTE

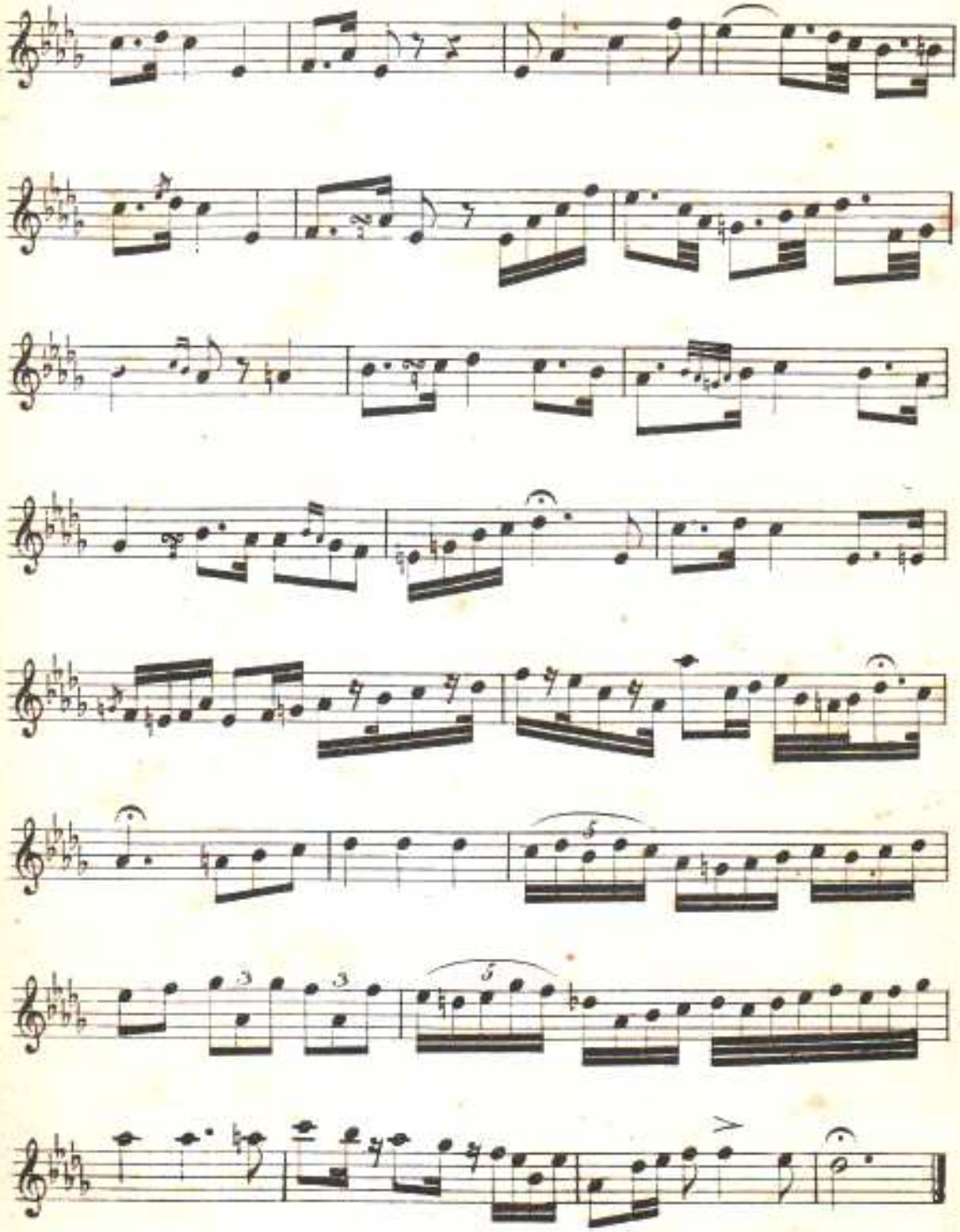
PARTE TERZA

Questa parte contiene pressochè tutte le combinazioni della divisione in tutti gli otto tempi, segni di richiamo, e le abbreviature più usitate.

All.^o maestoso

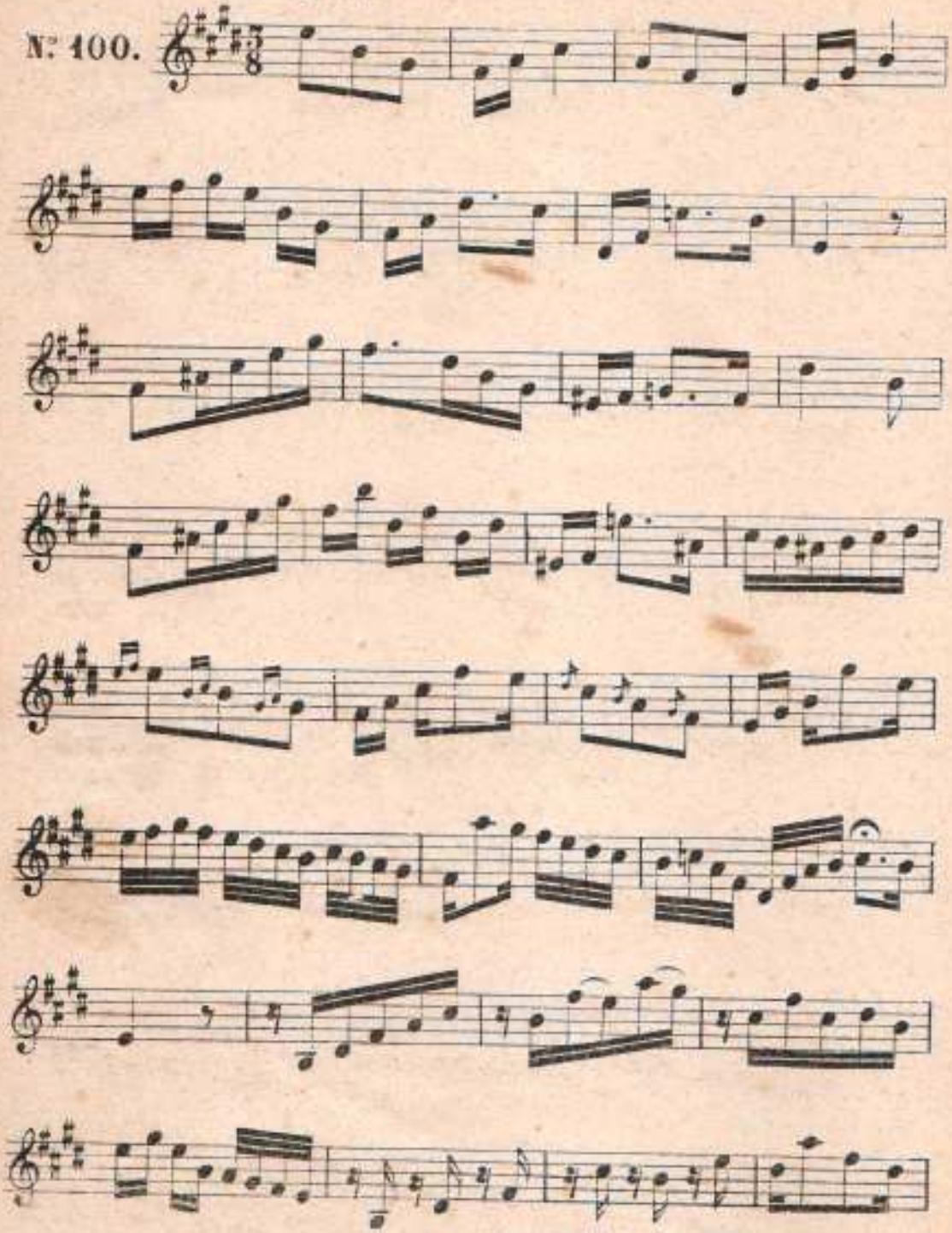
N.° 99.

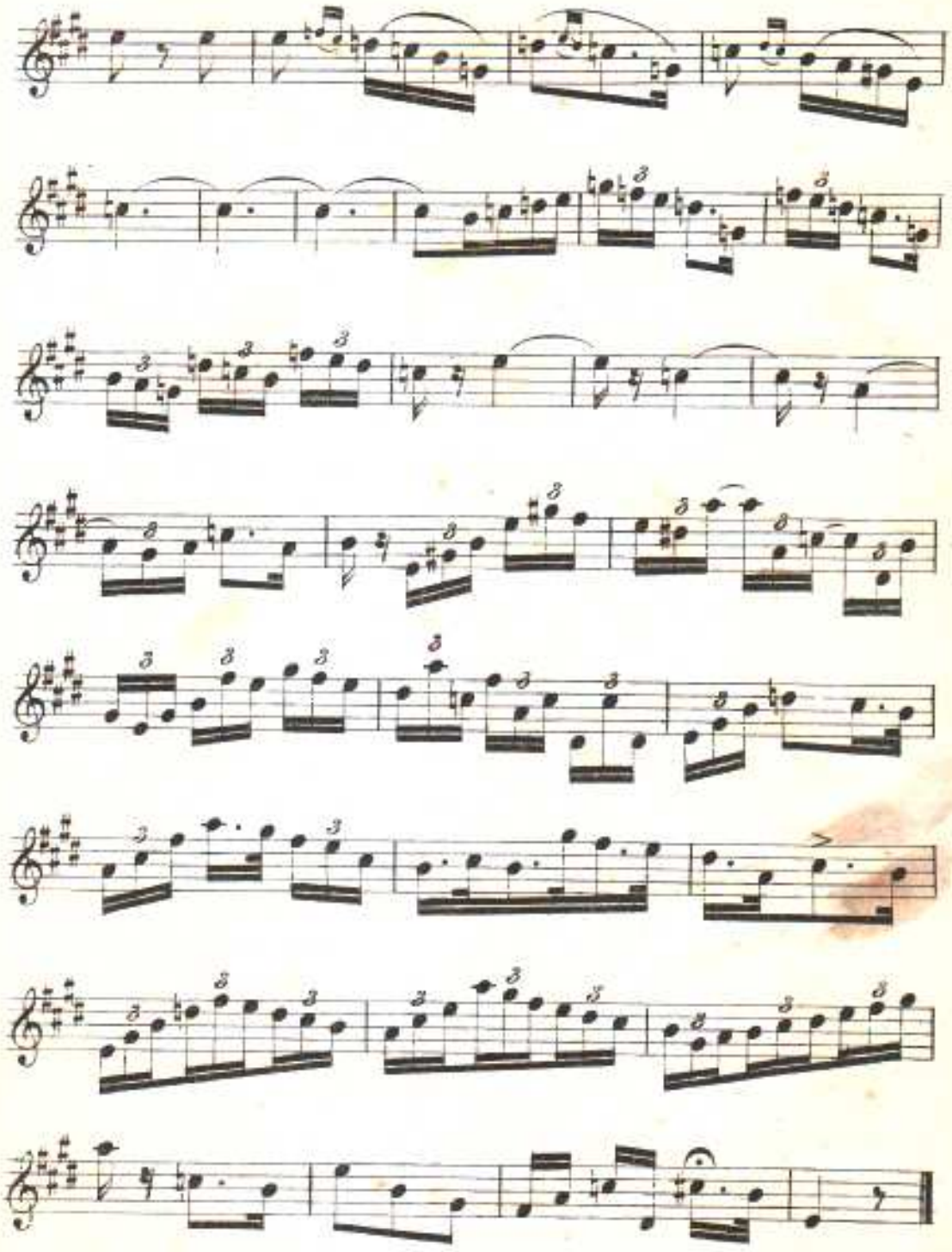




Allegretto

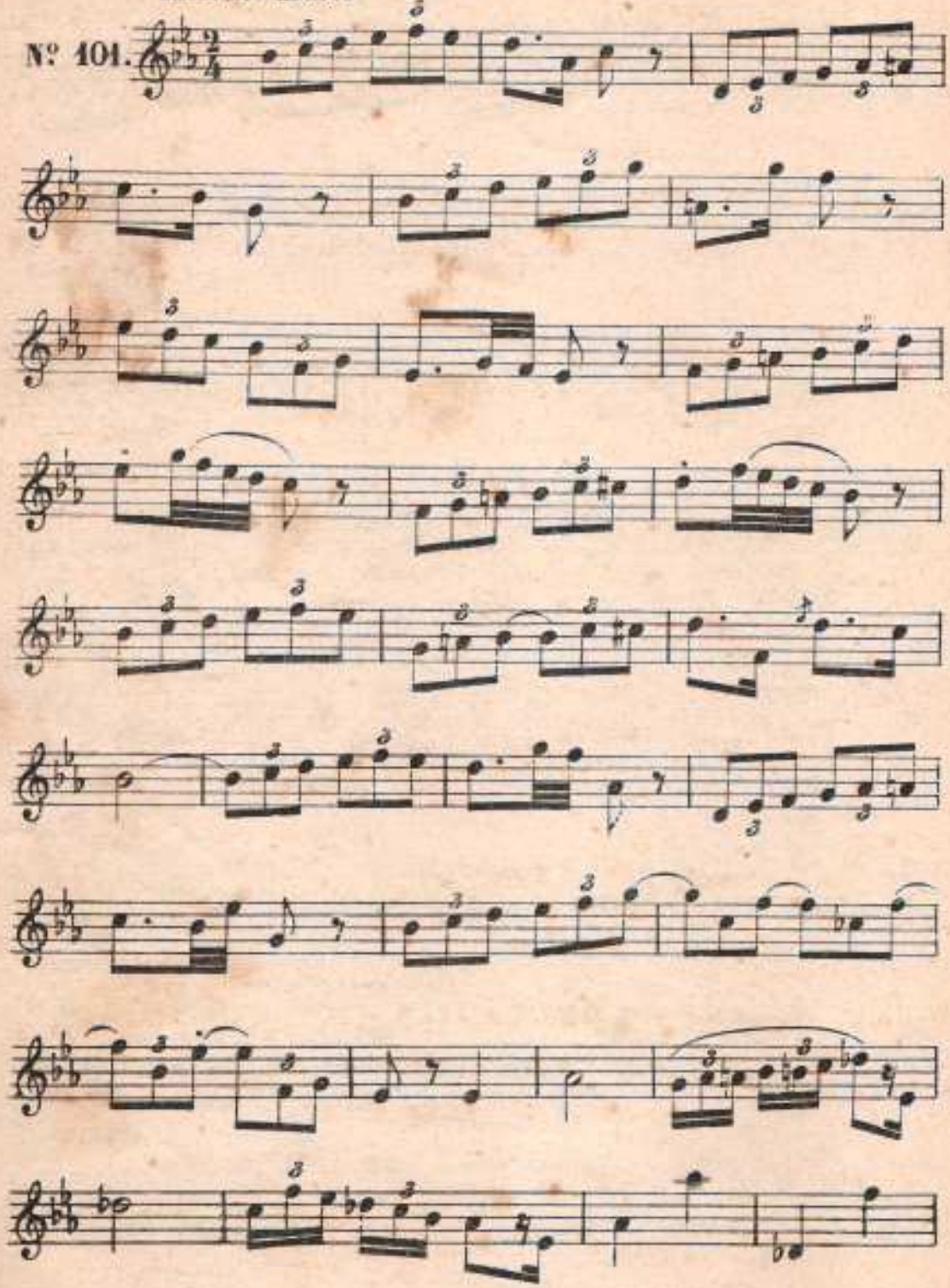
N.° 100.

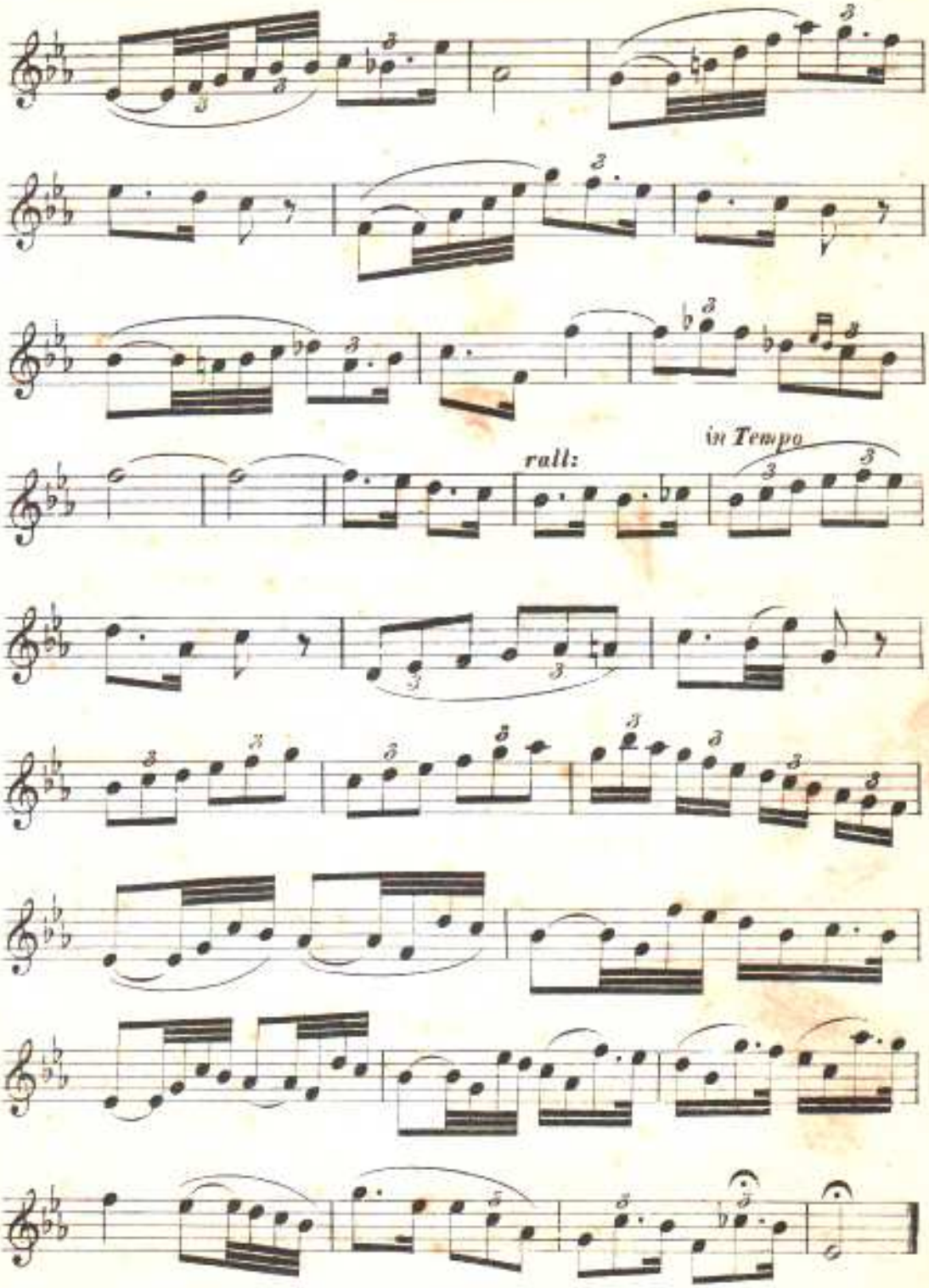




Andante mosso

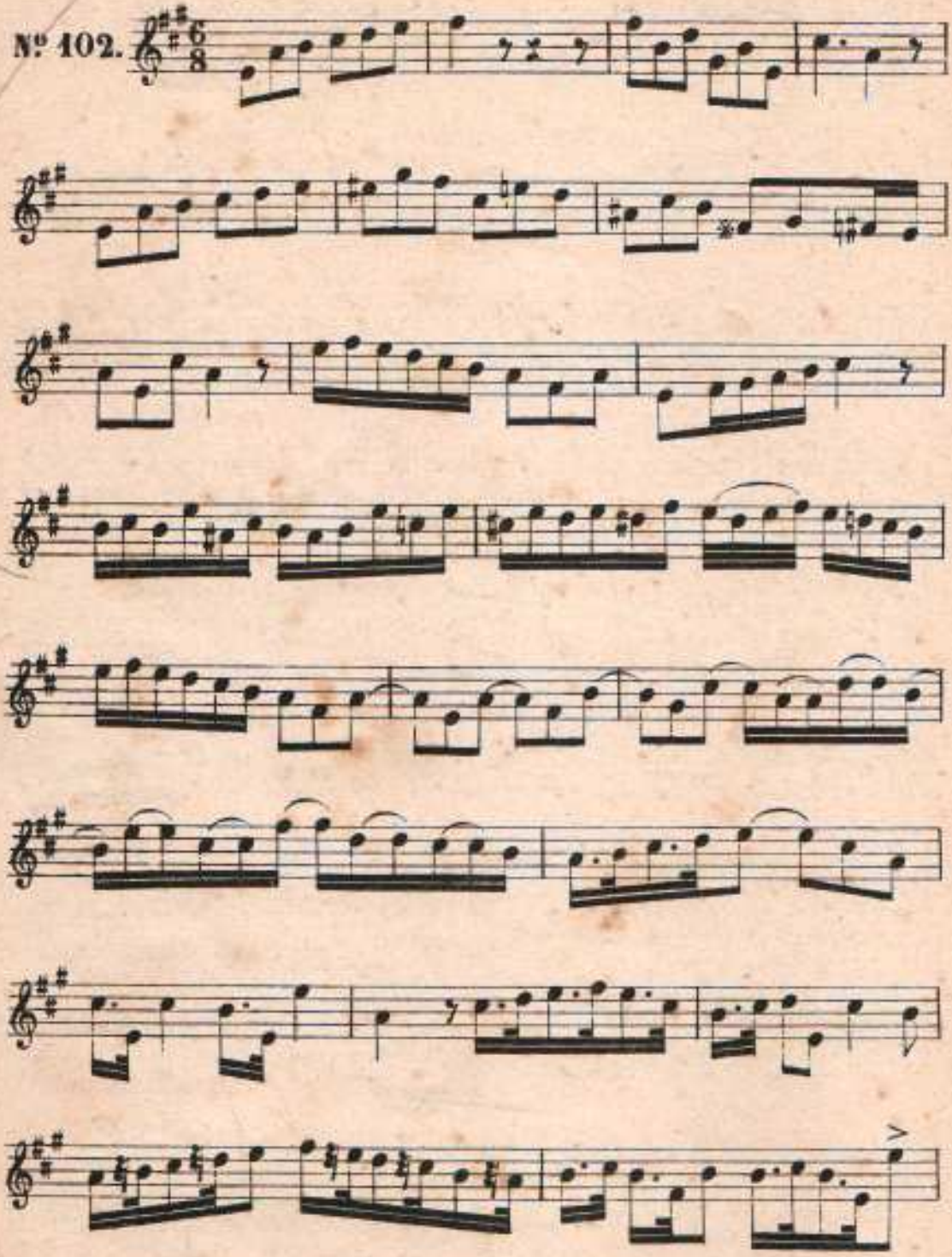
Nº 101.

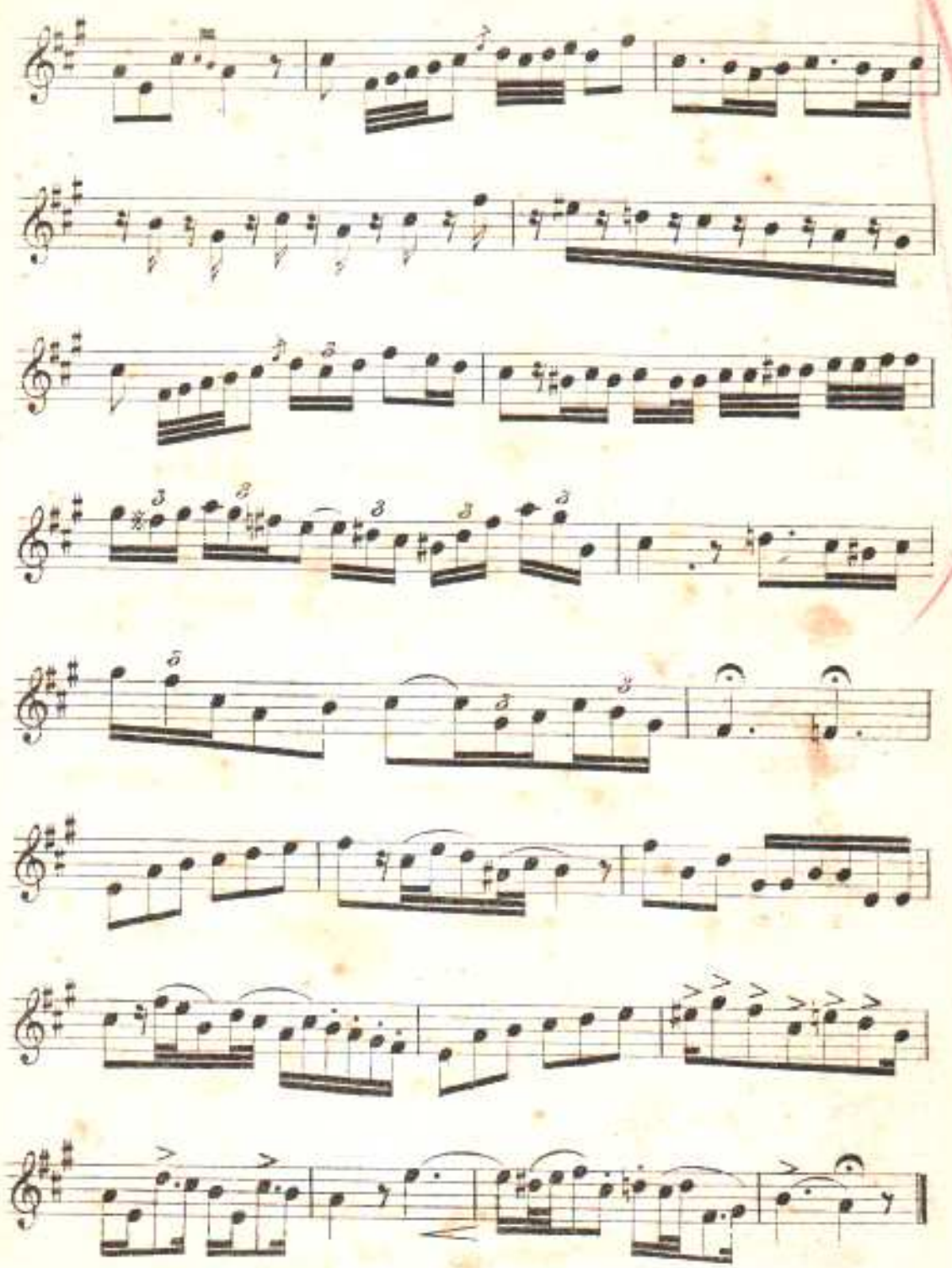



rall:
in Tempo

Larghetto

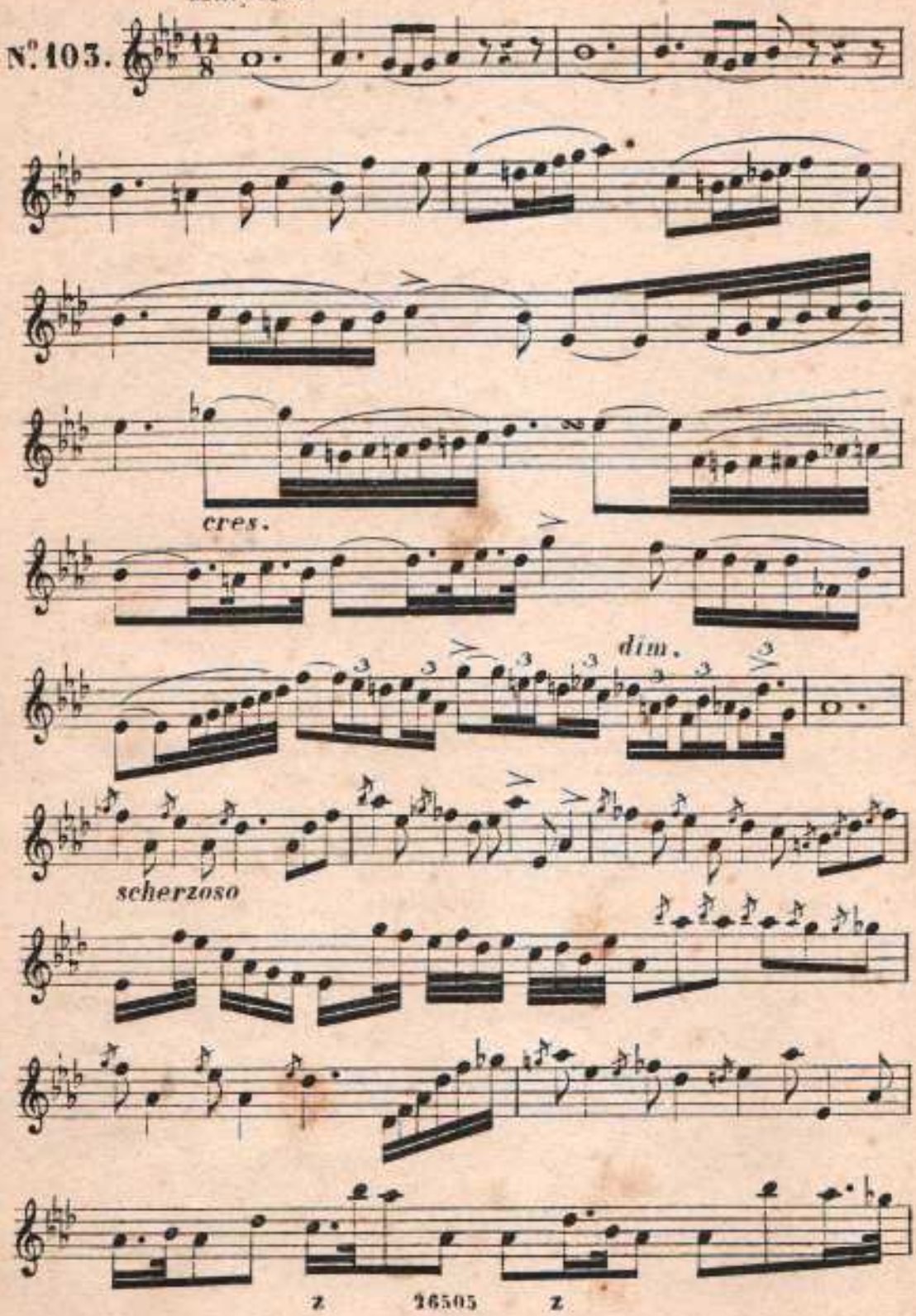
Nº 102.

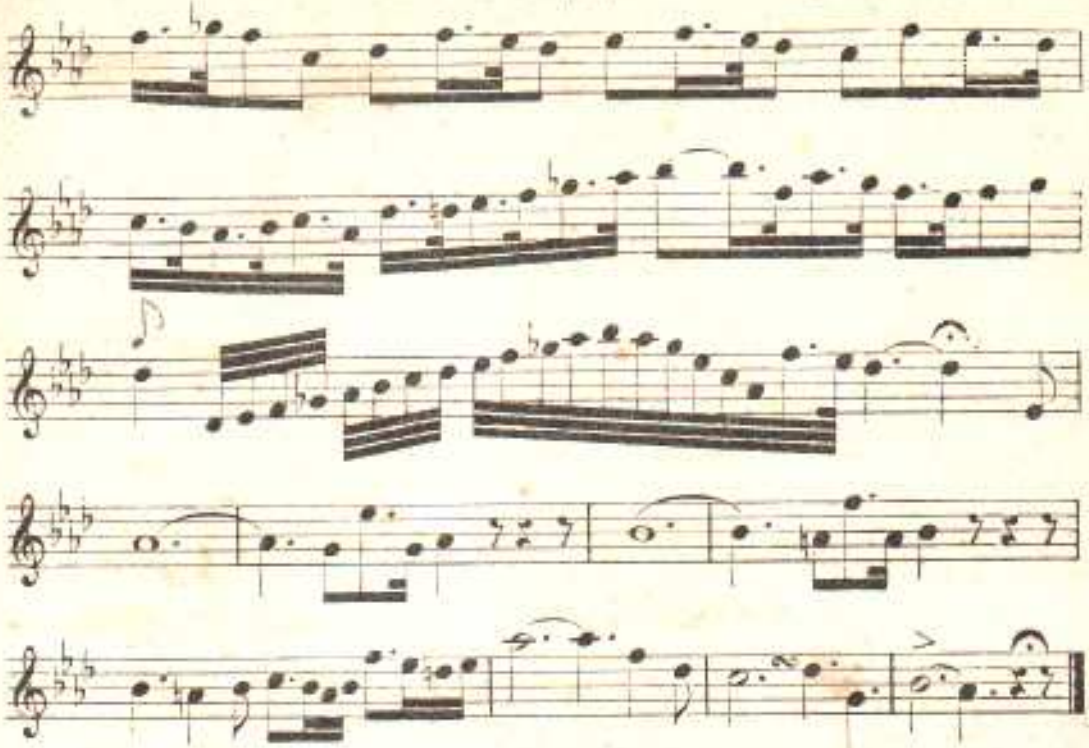




Maestoso

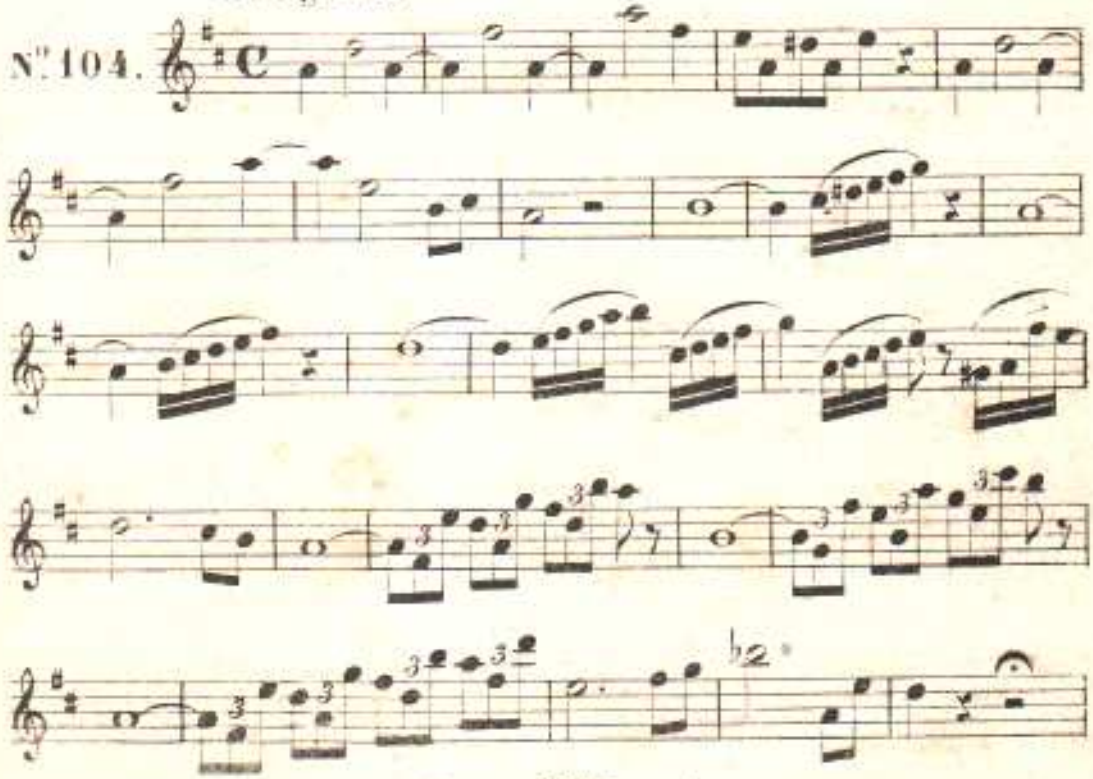
N.° 103.

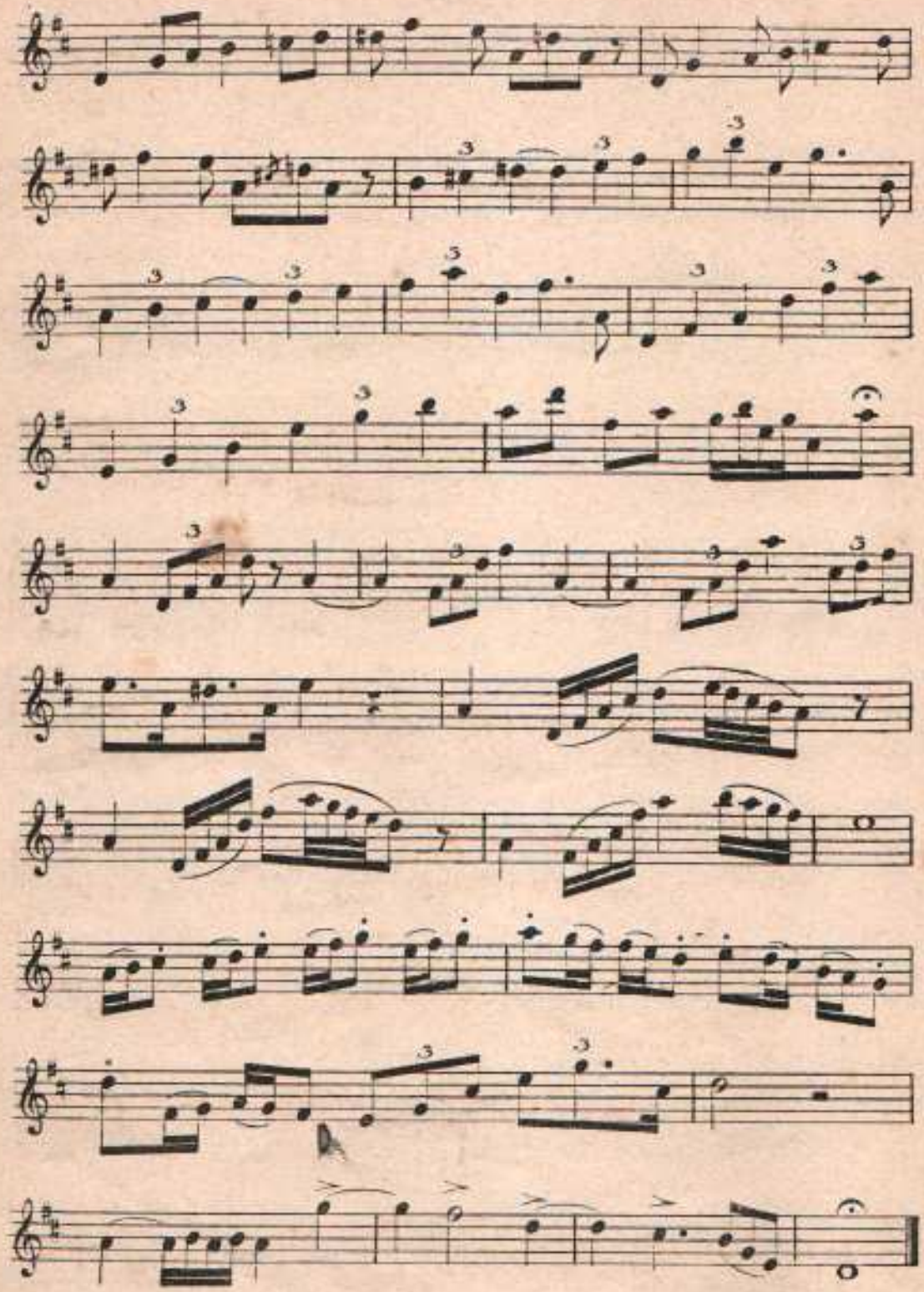




All.^o giusto

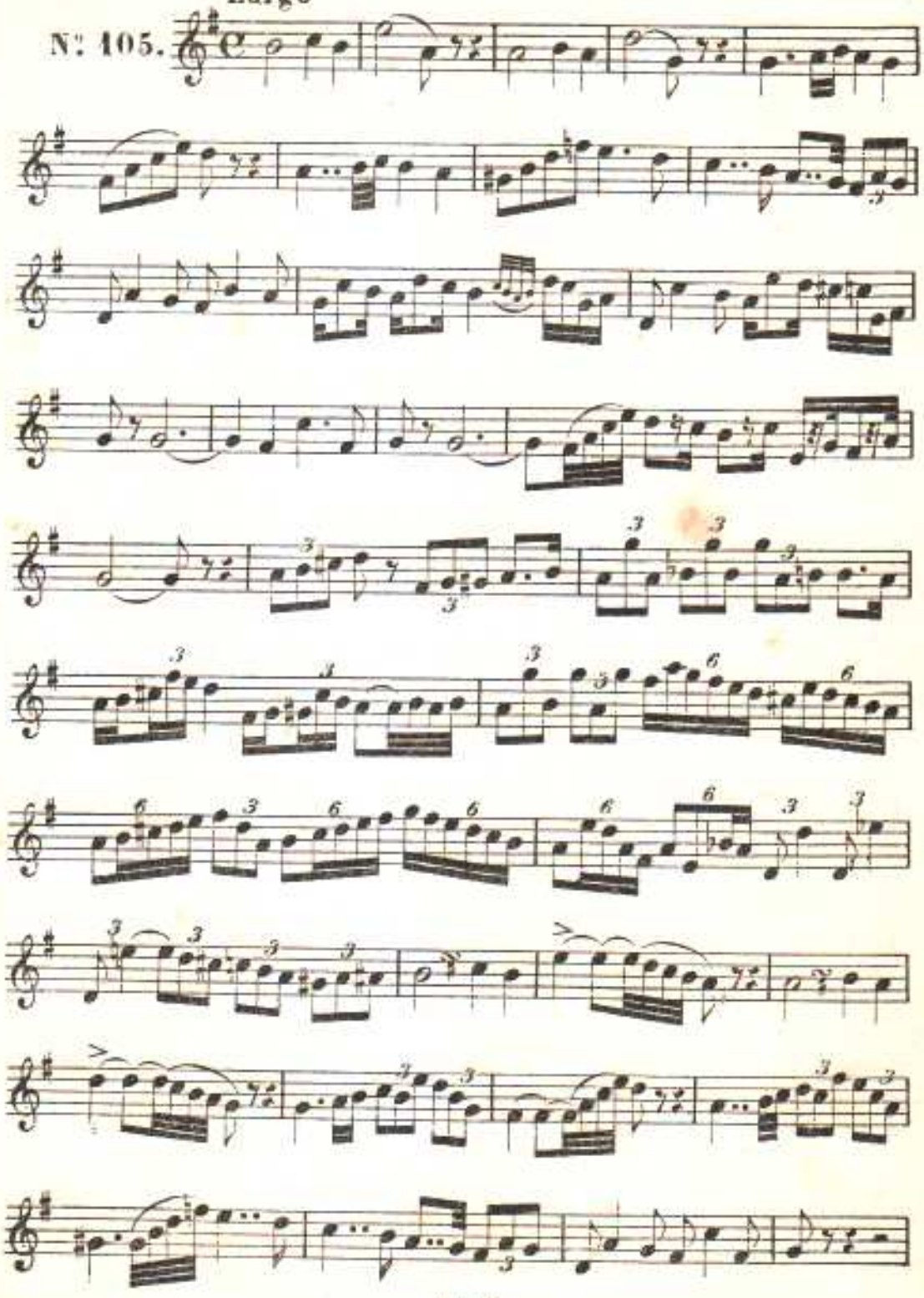
N.º 104.





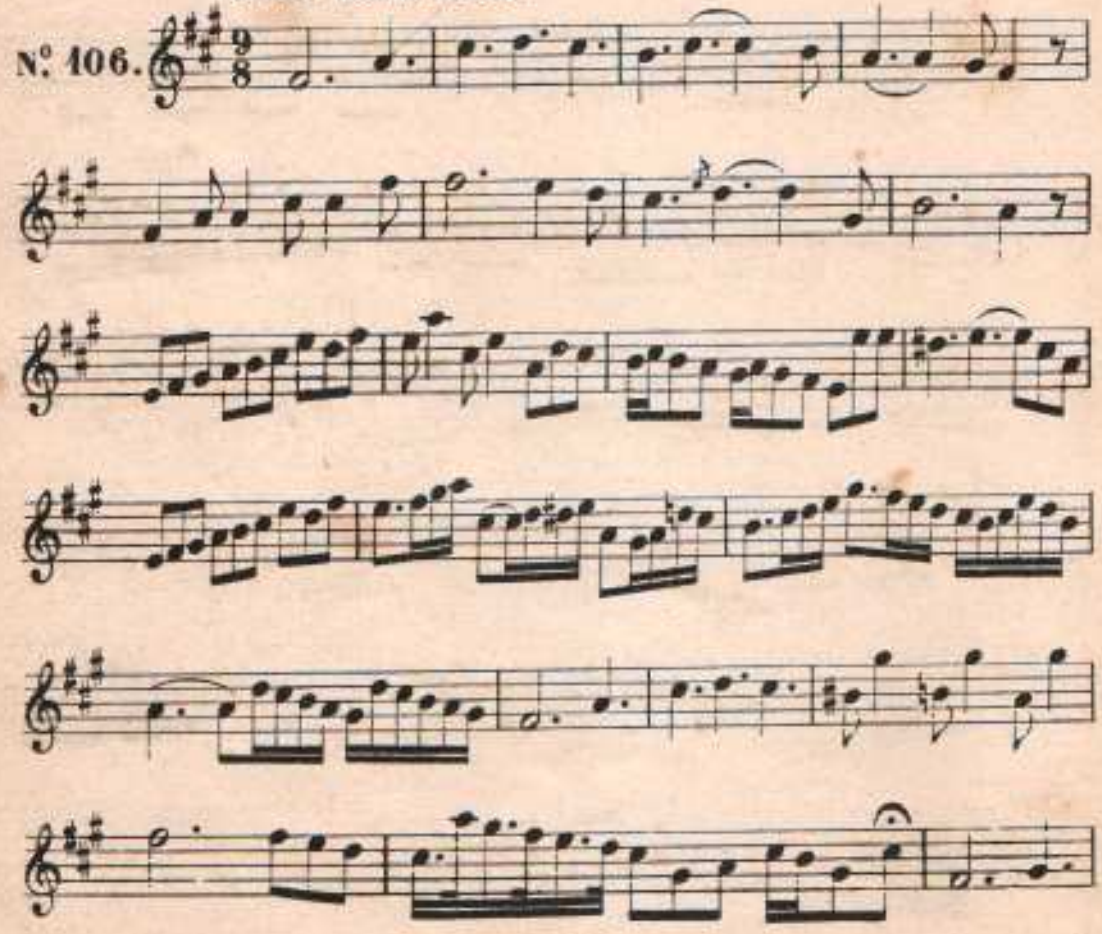
Largo

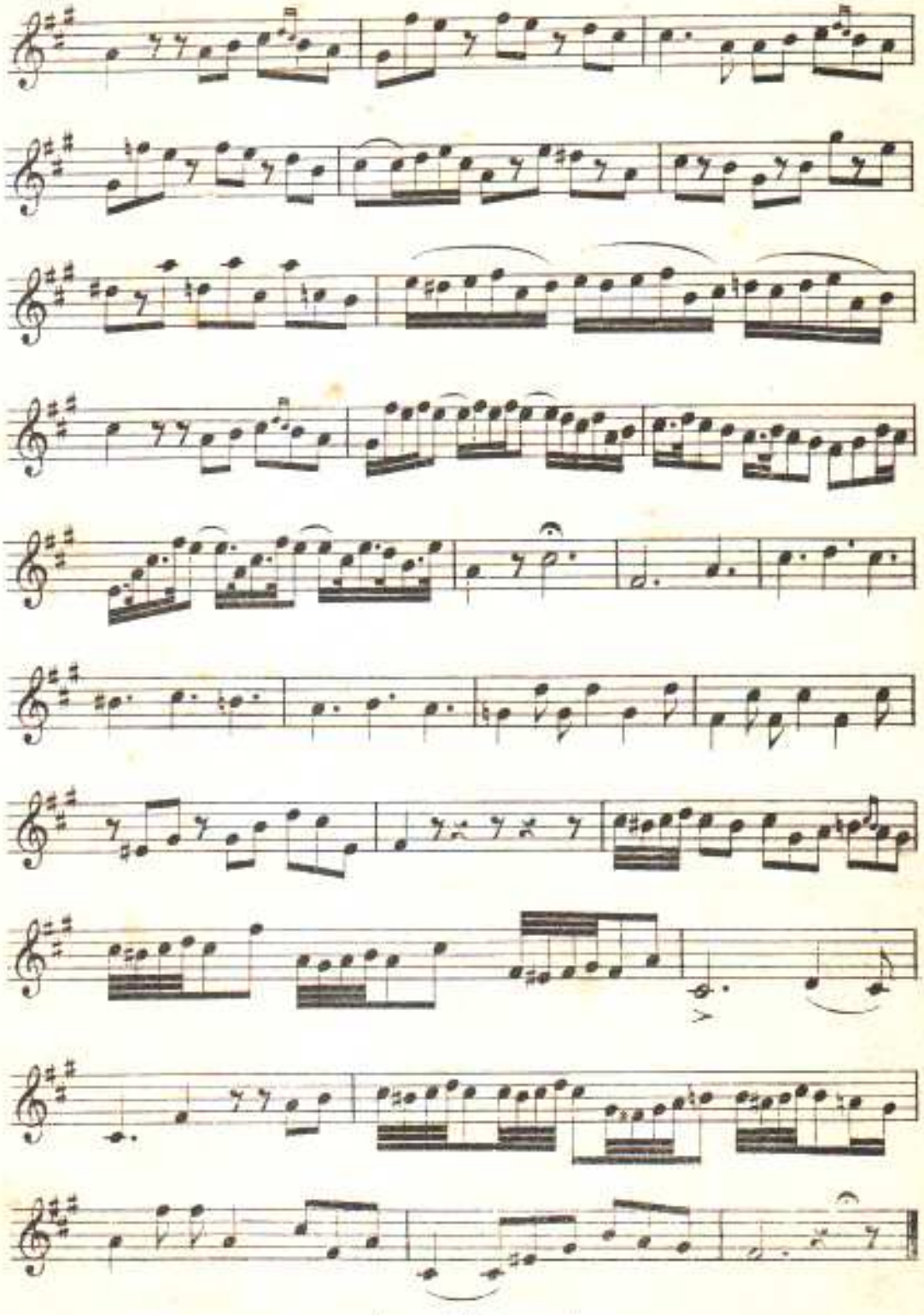
N°. 105.



And.te sostenuto.

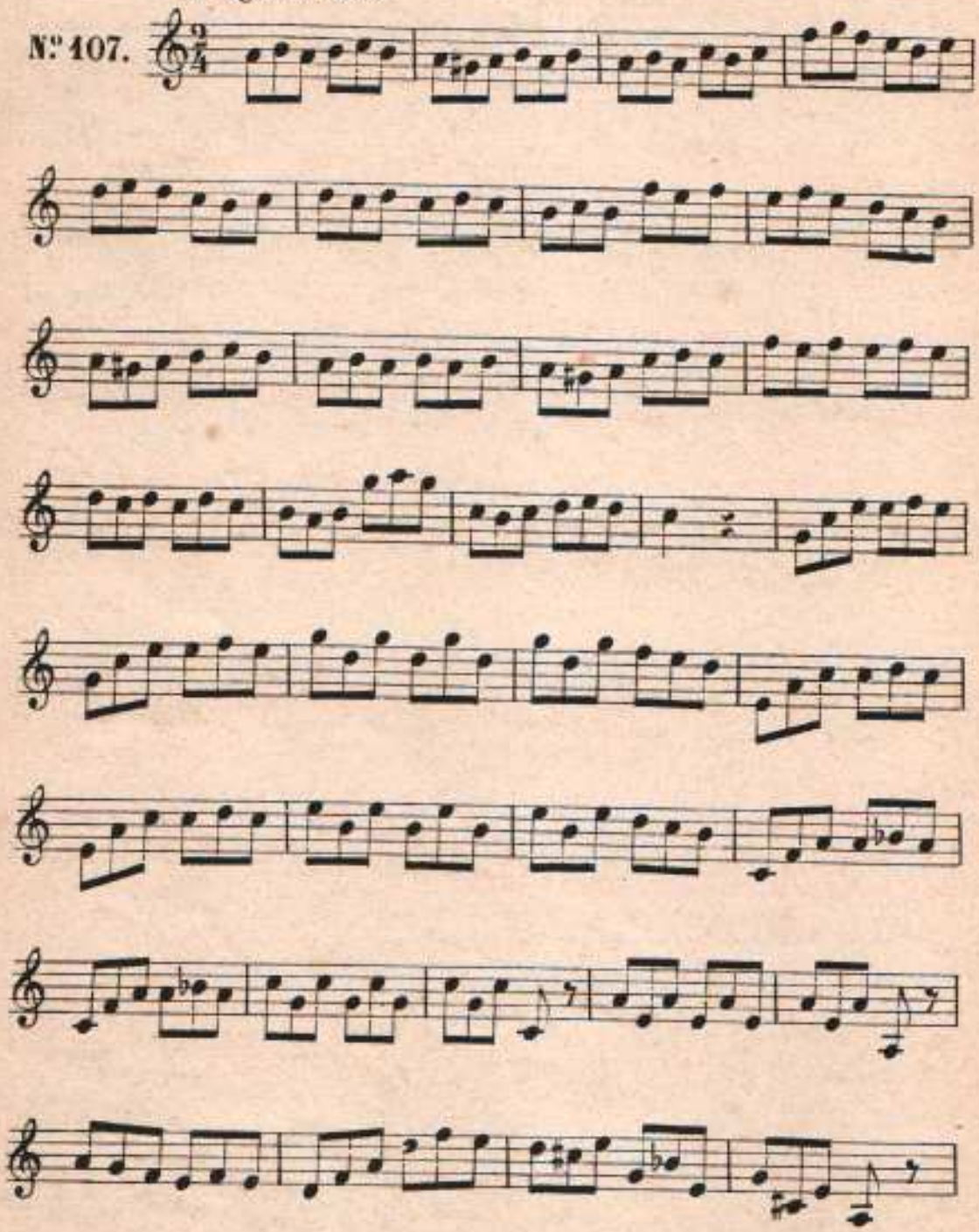
N.o 106.

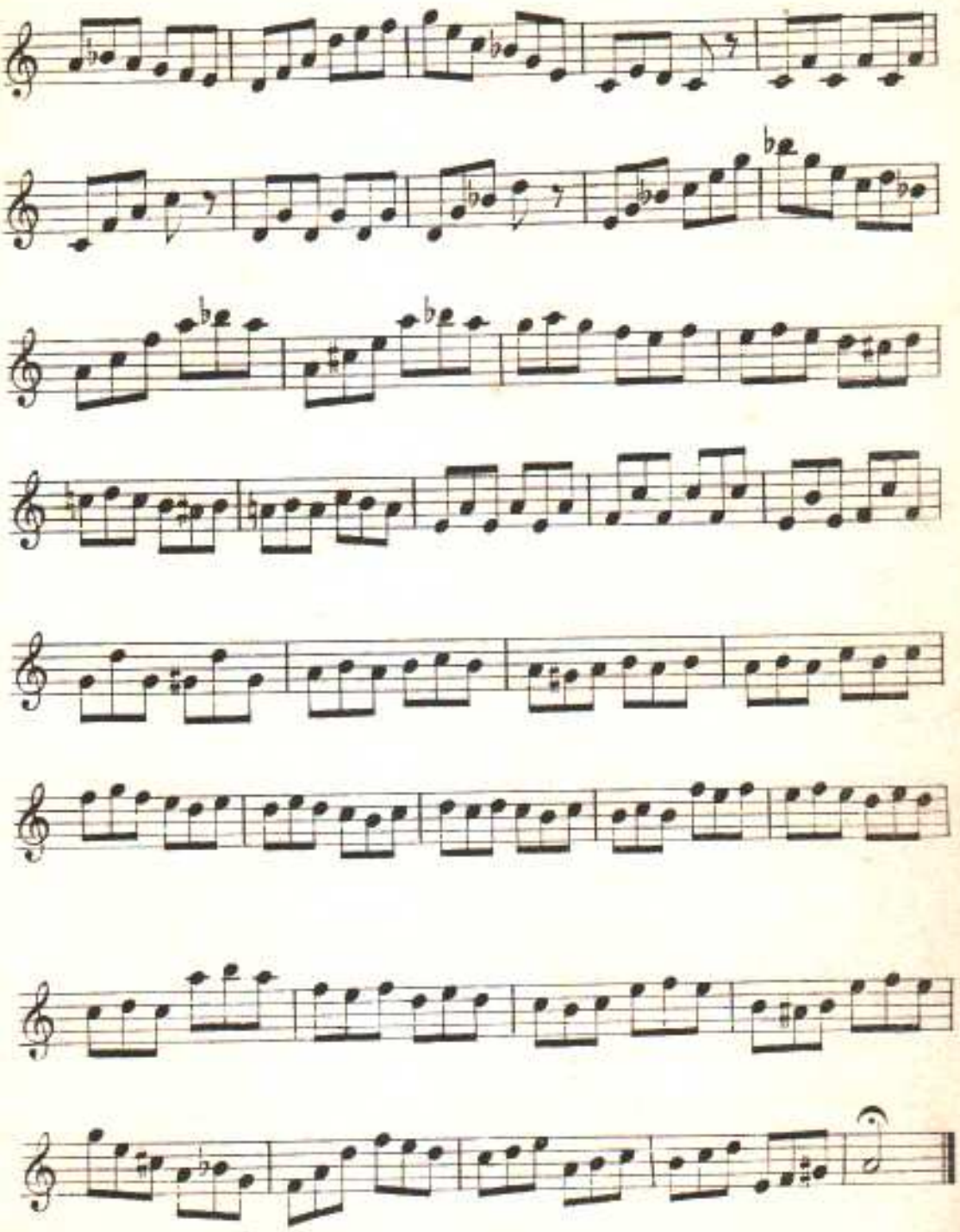




Allegro vivace

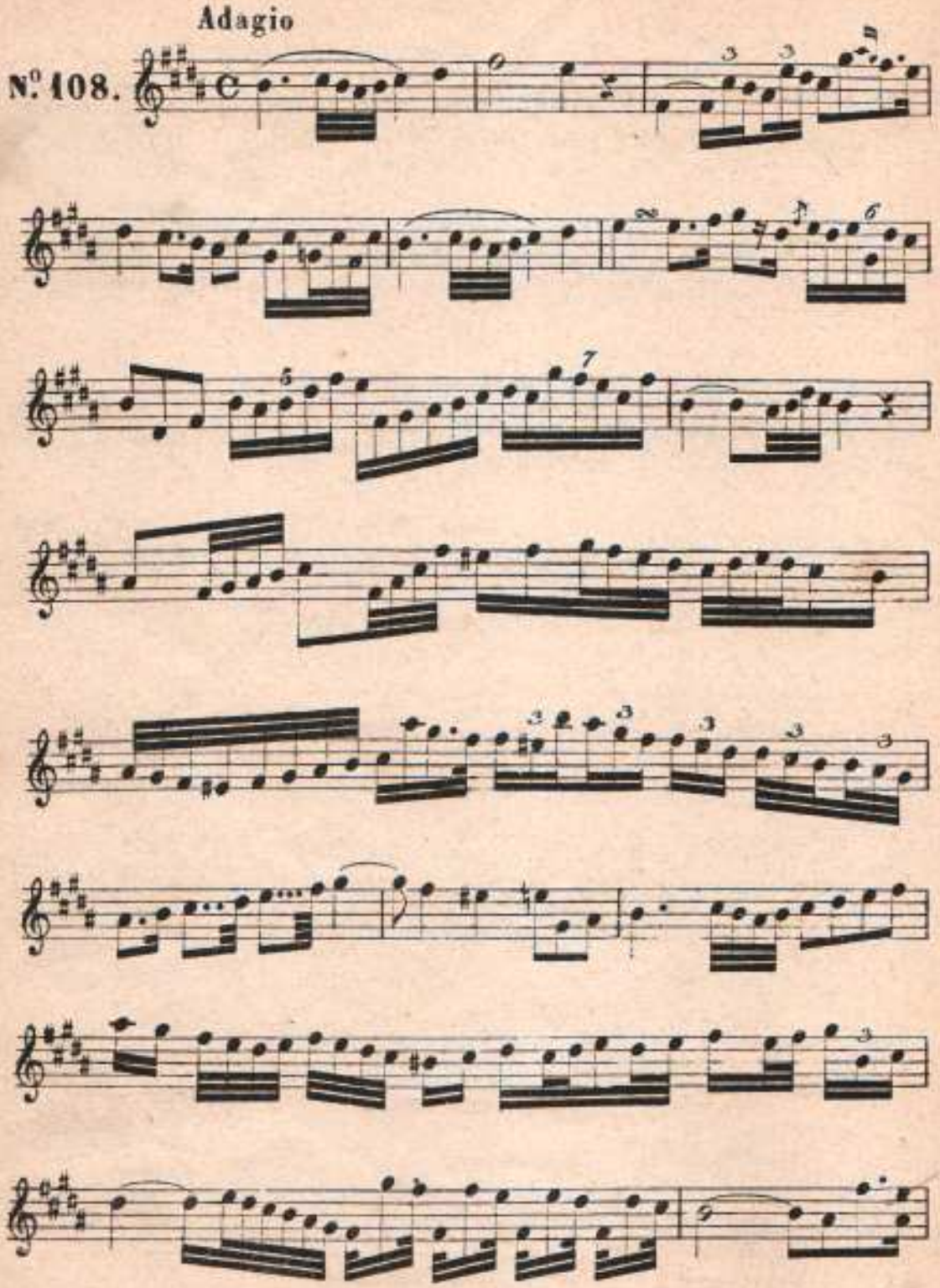
N.° 107.

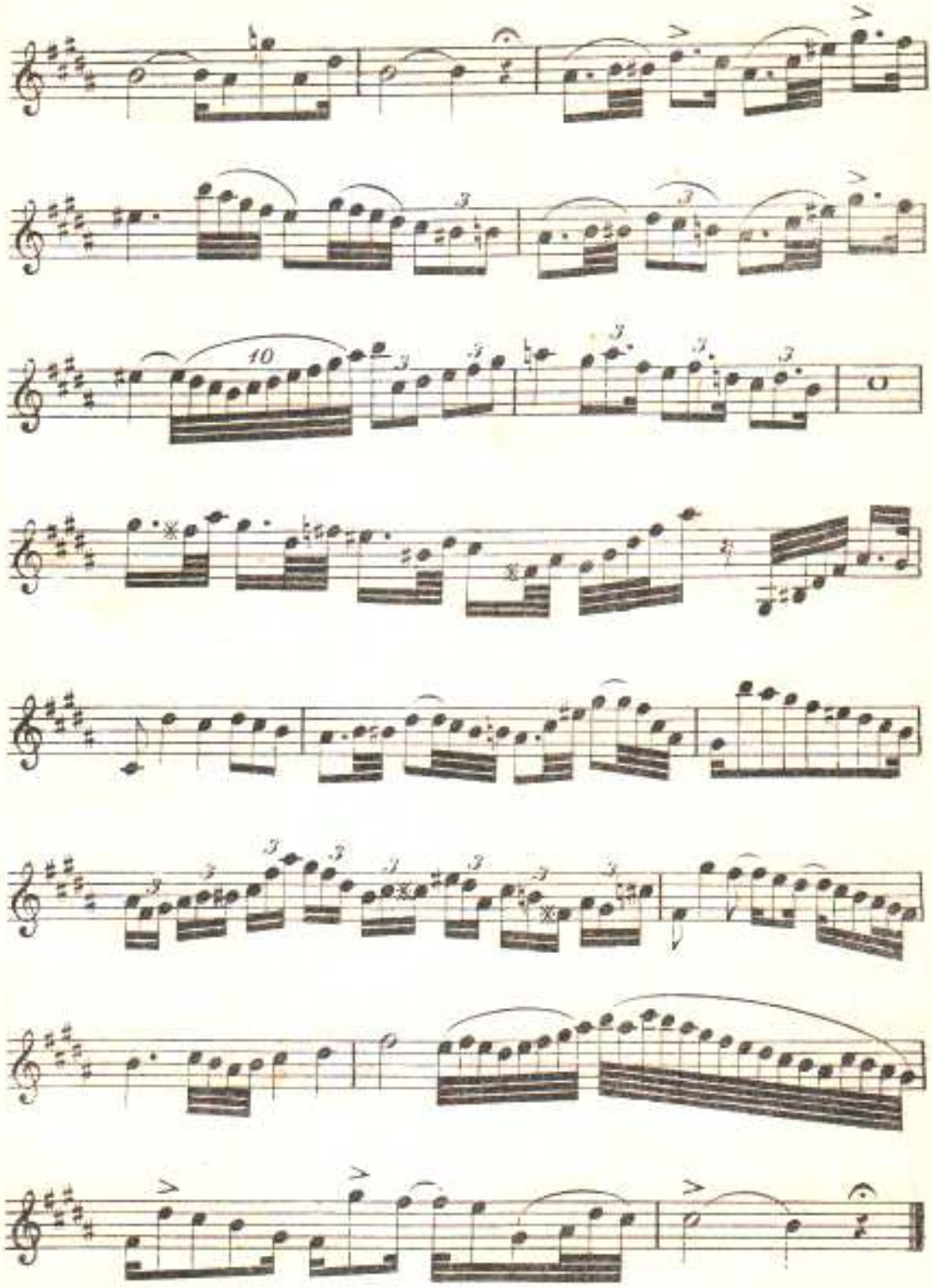




Adagio

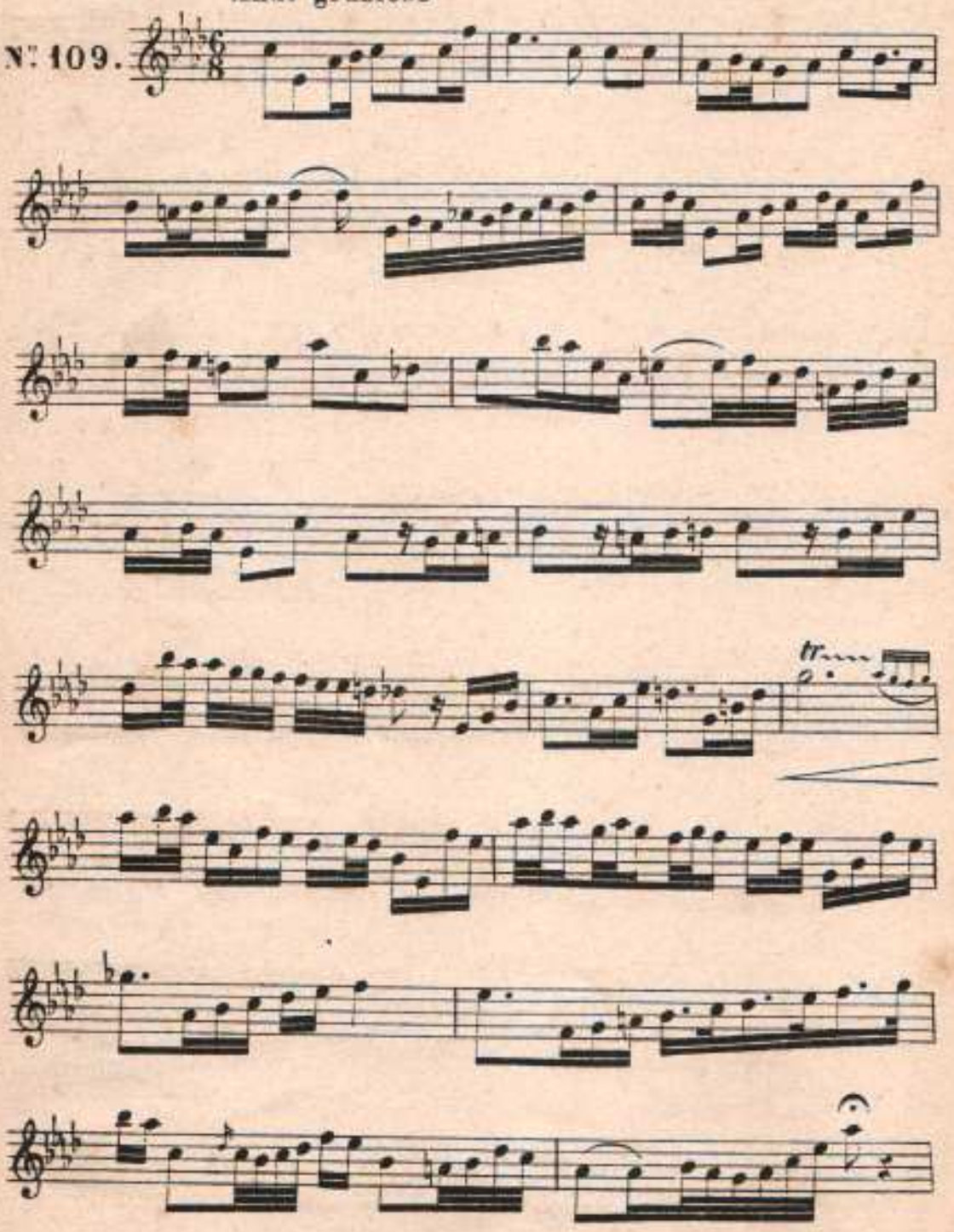
N.o 108.

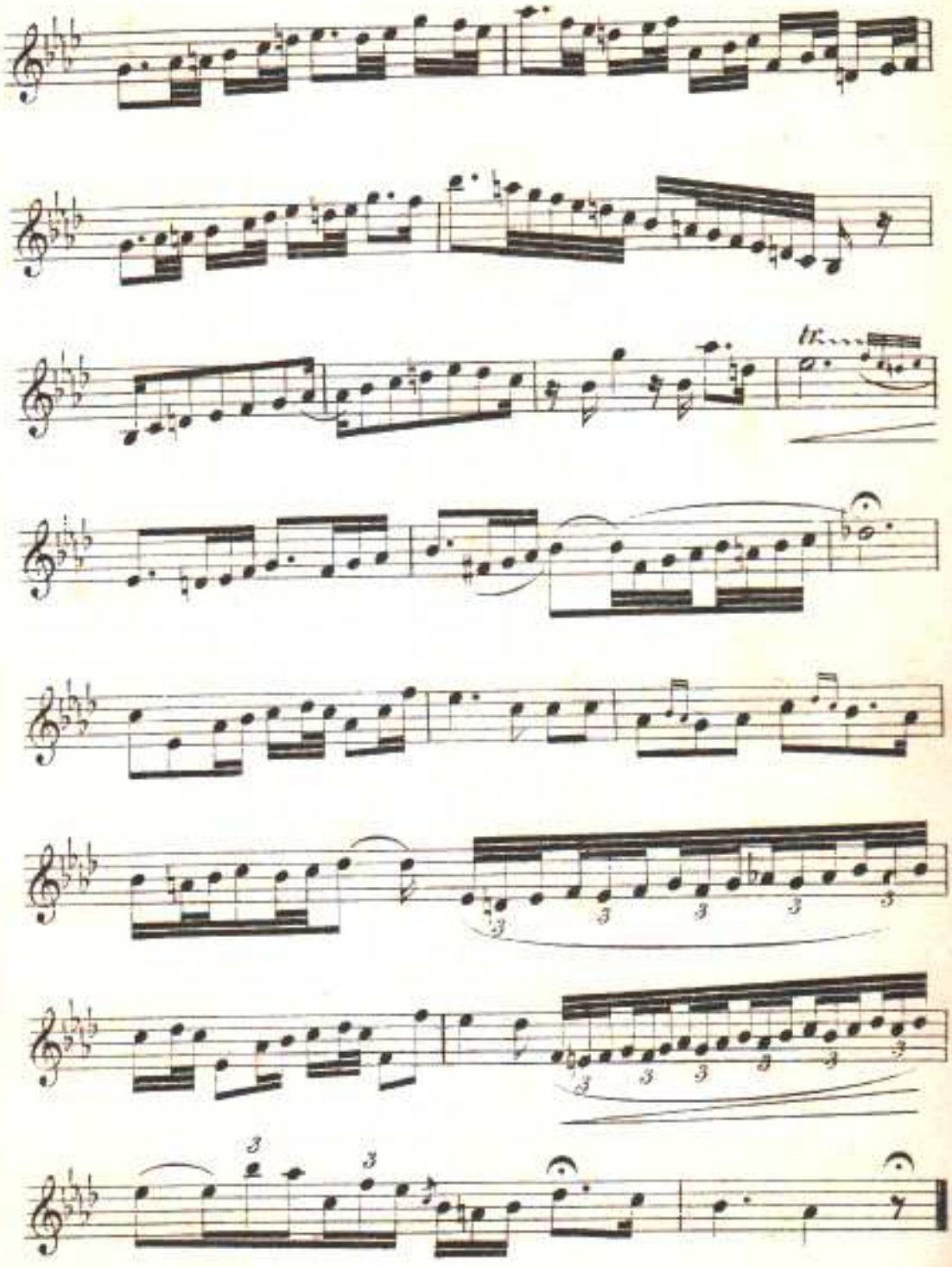




And.no grazioso

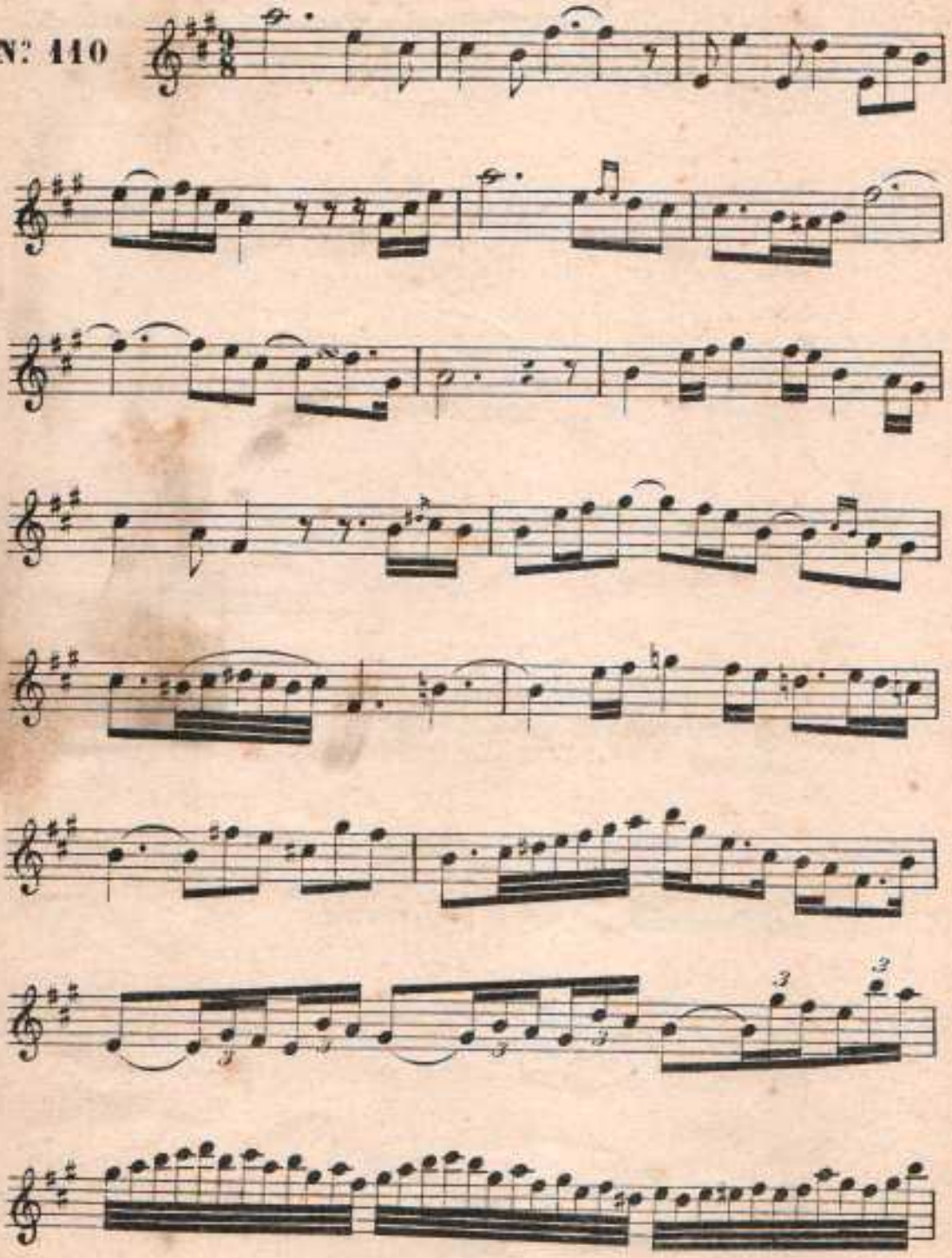
N.o 109.

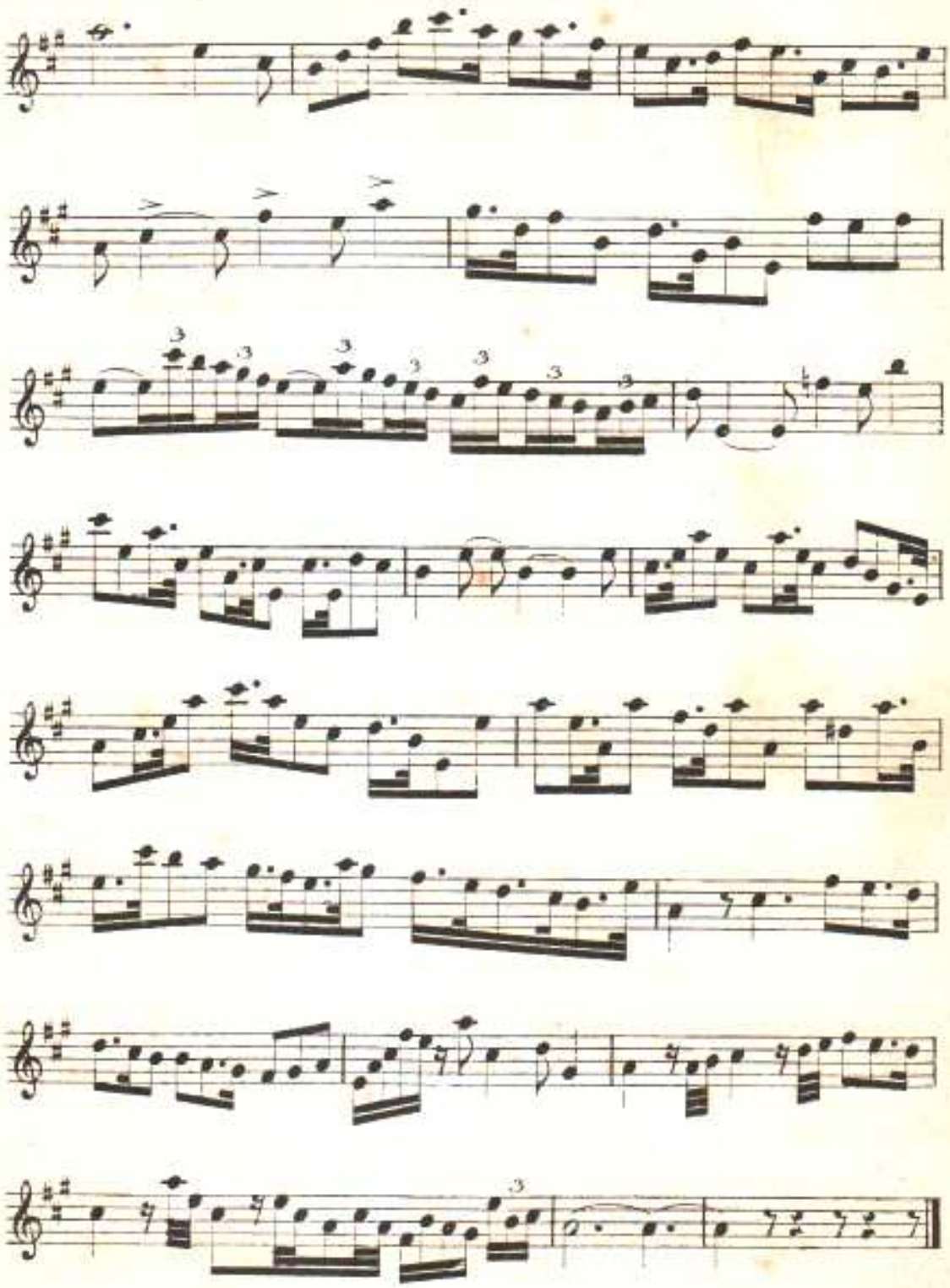




Moderato assai

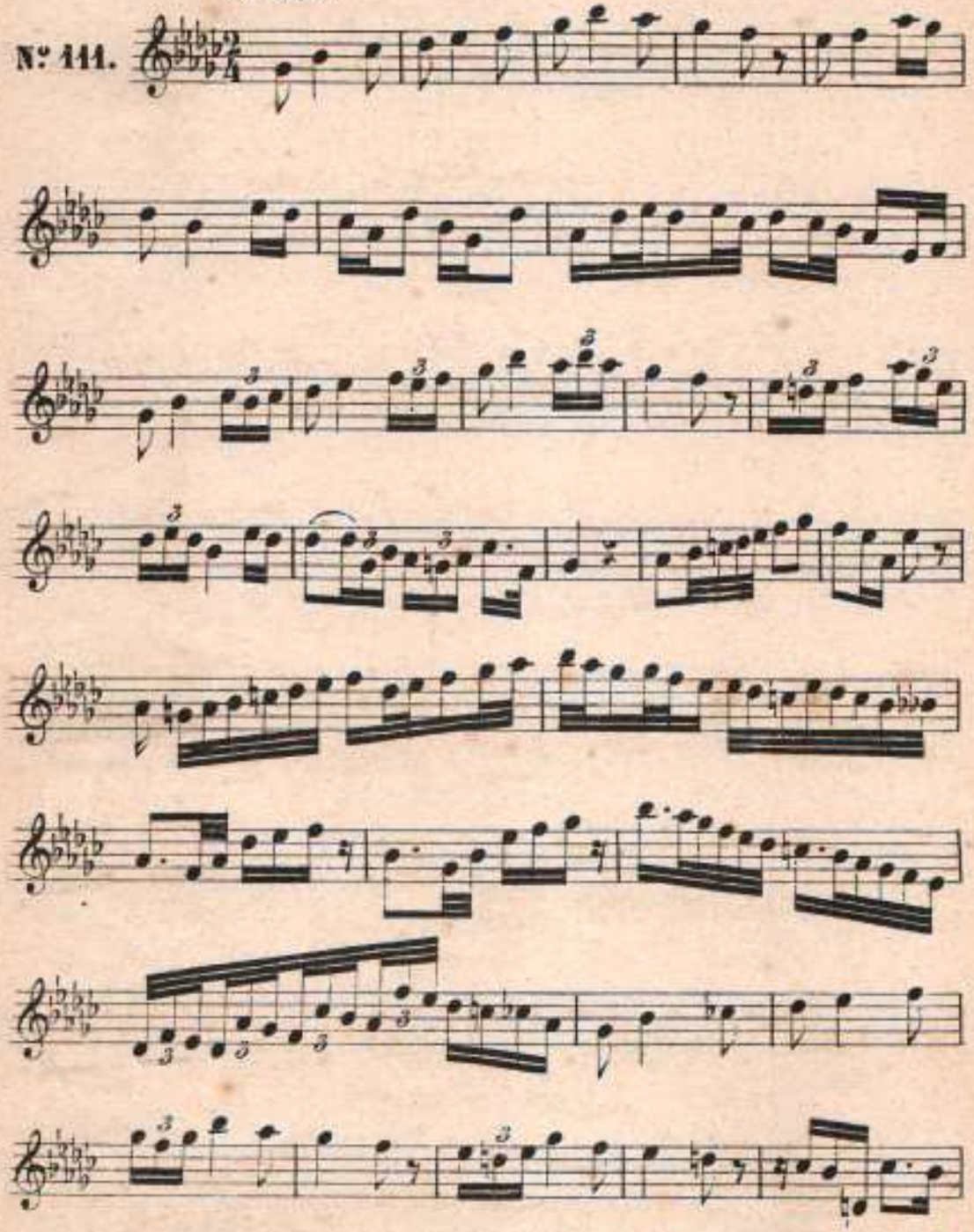
N.° 110

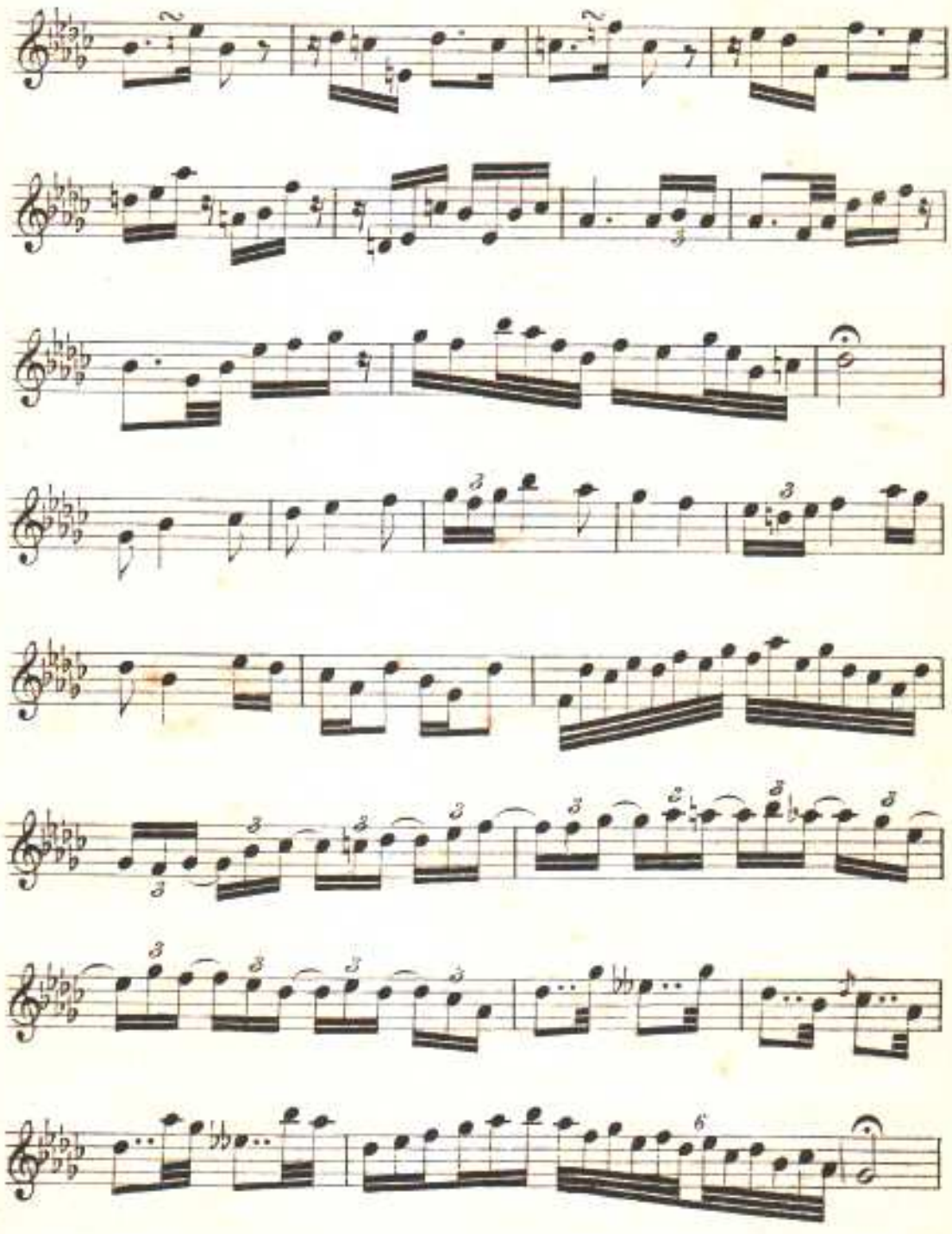




Moderato

N: 111.



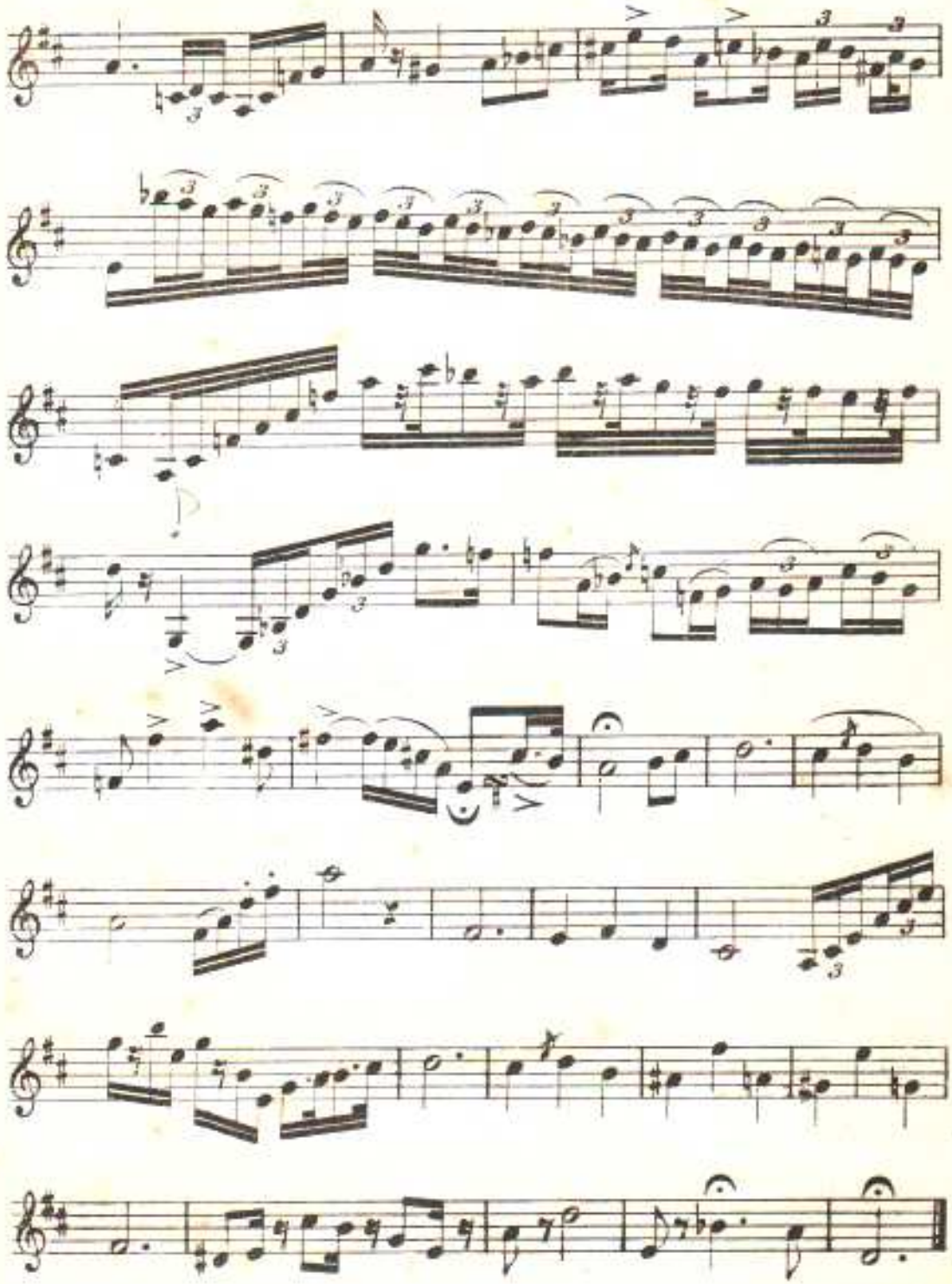


Grave

N.° 112.

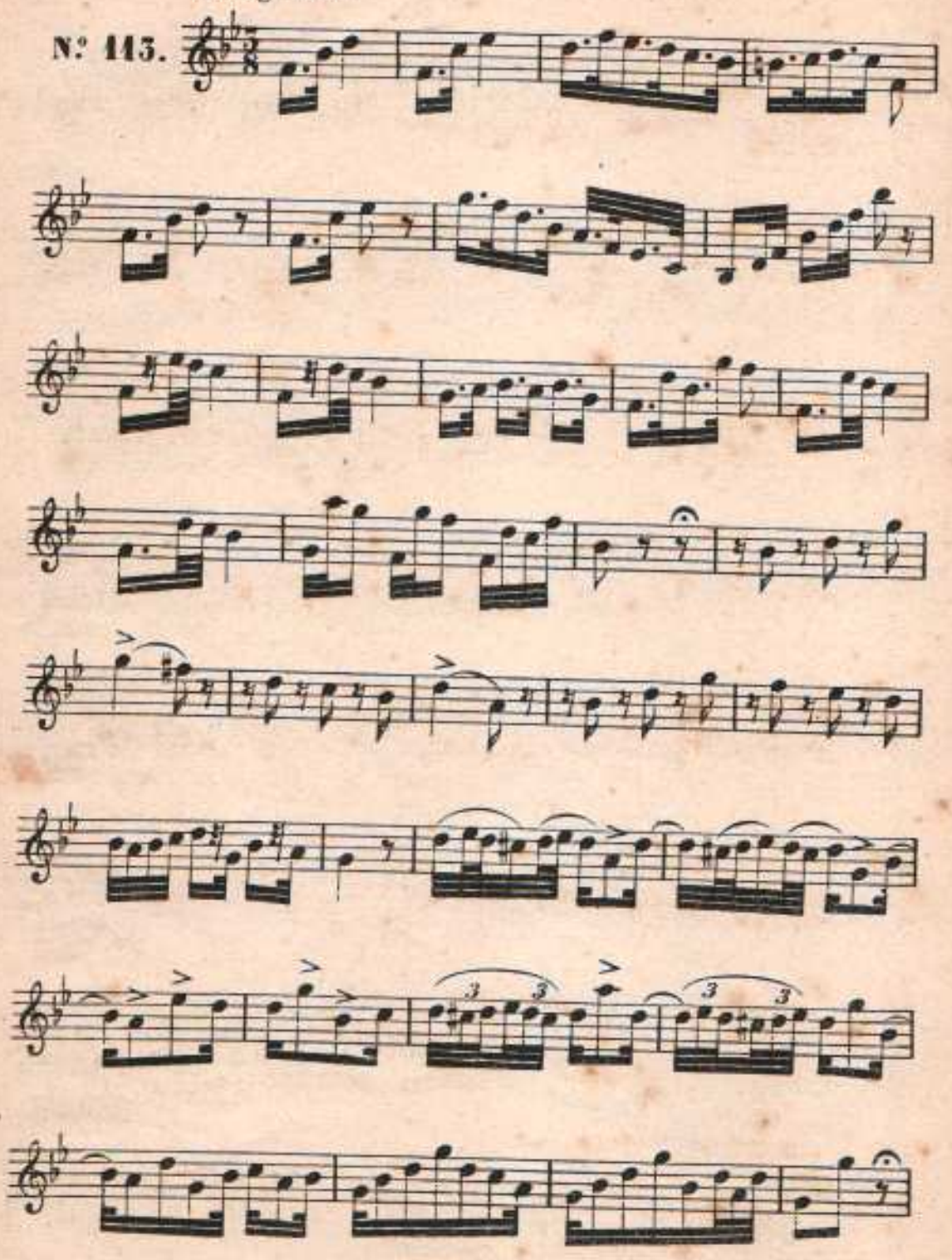
con espressione

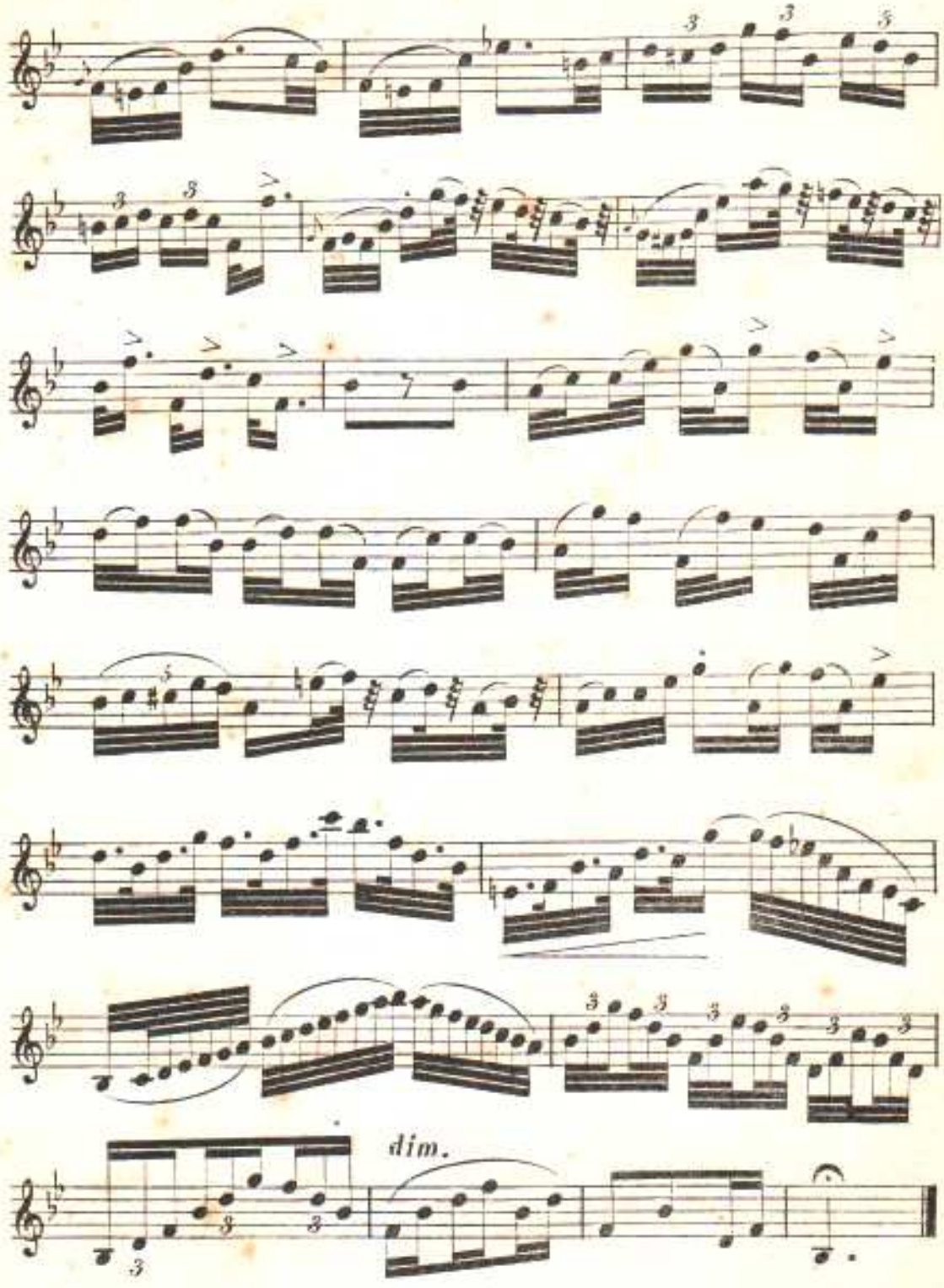
cres:



Allegretto

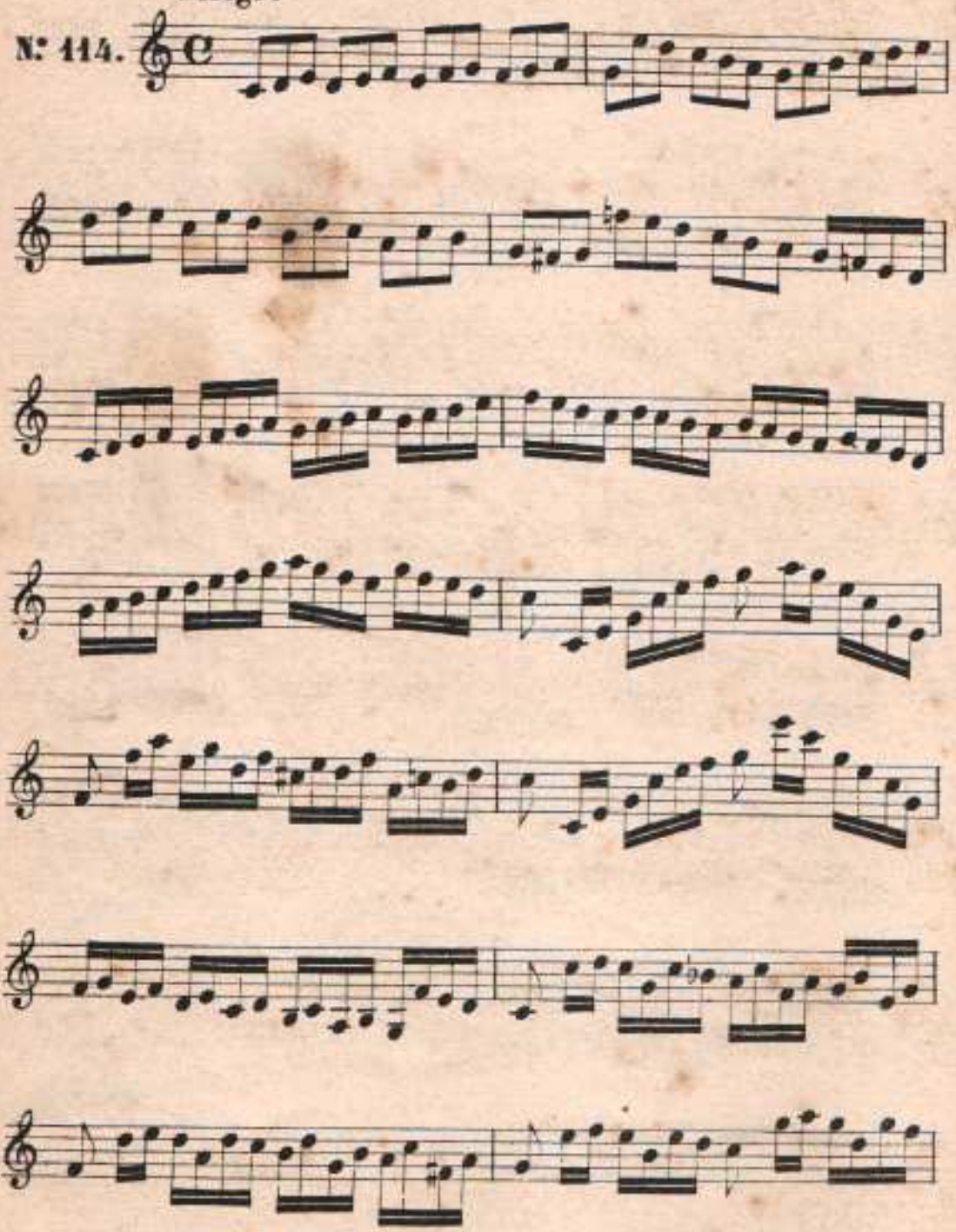
N° 113.

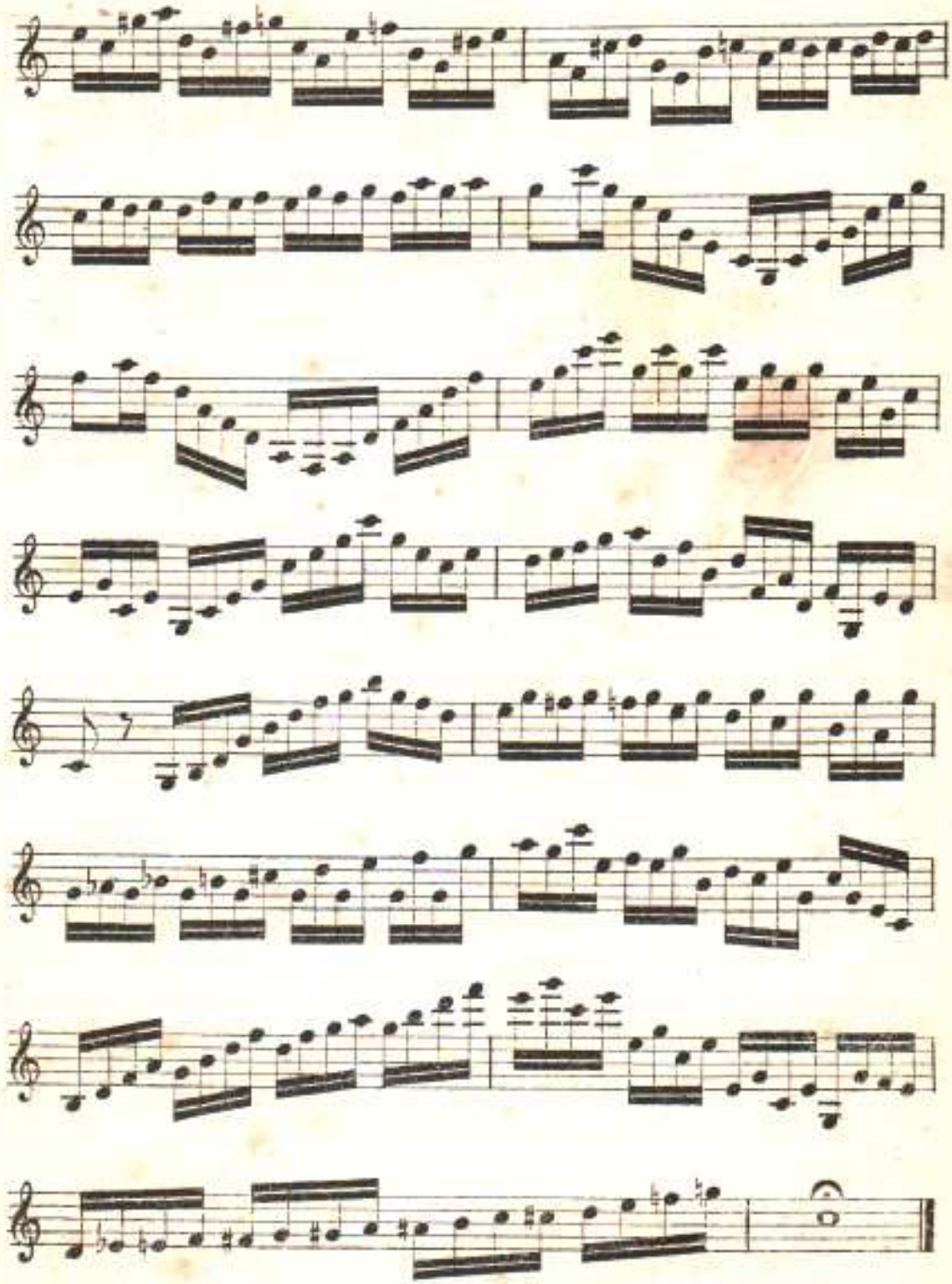



dim.

Allegro

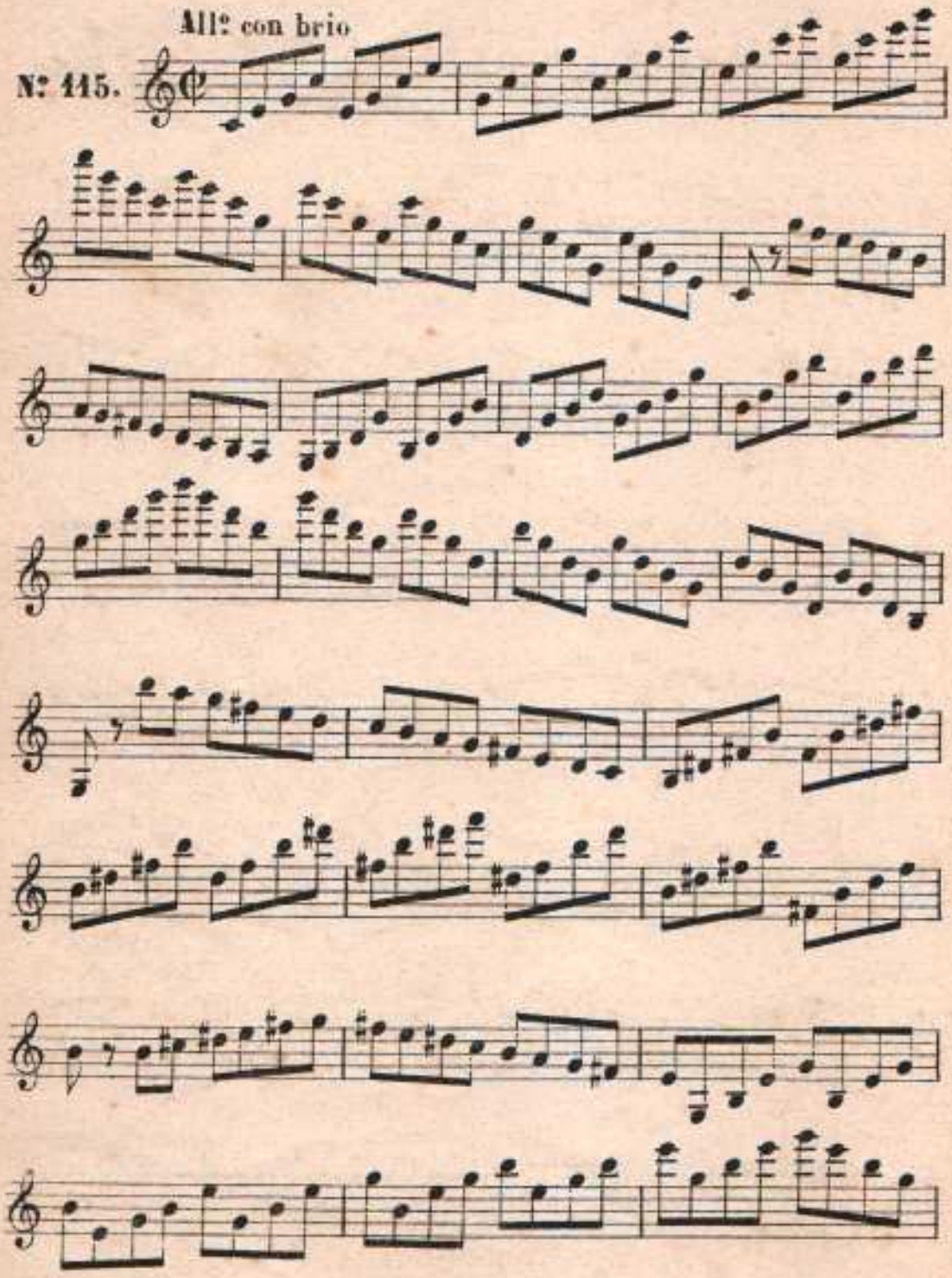
N: 114.

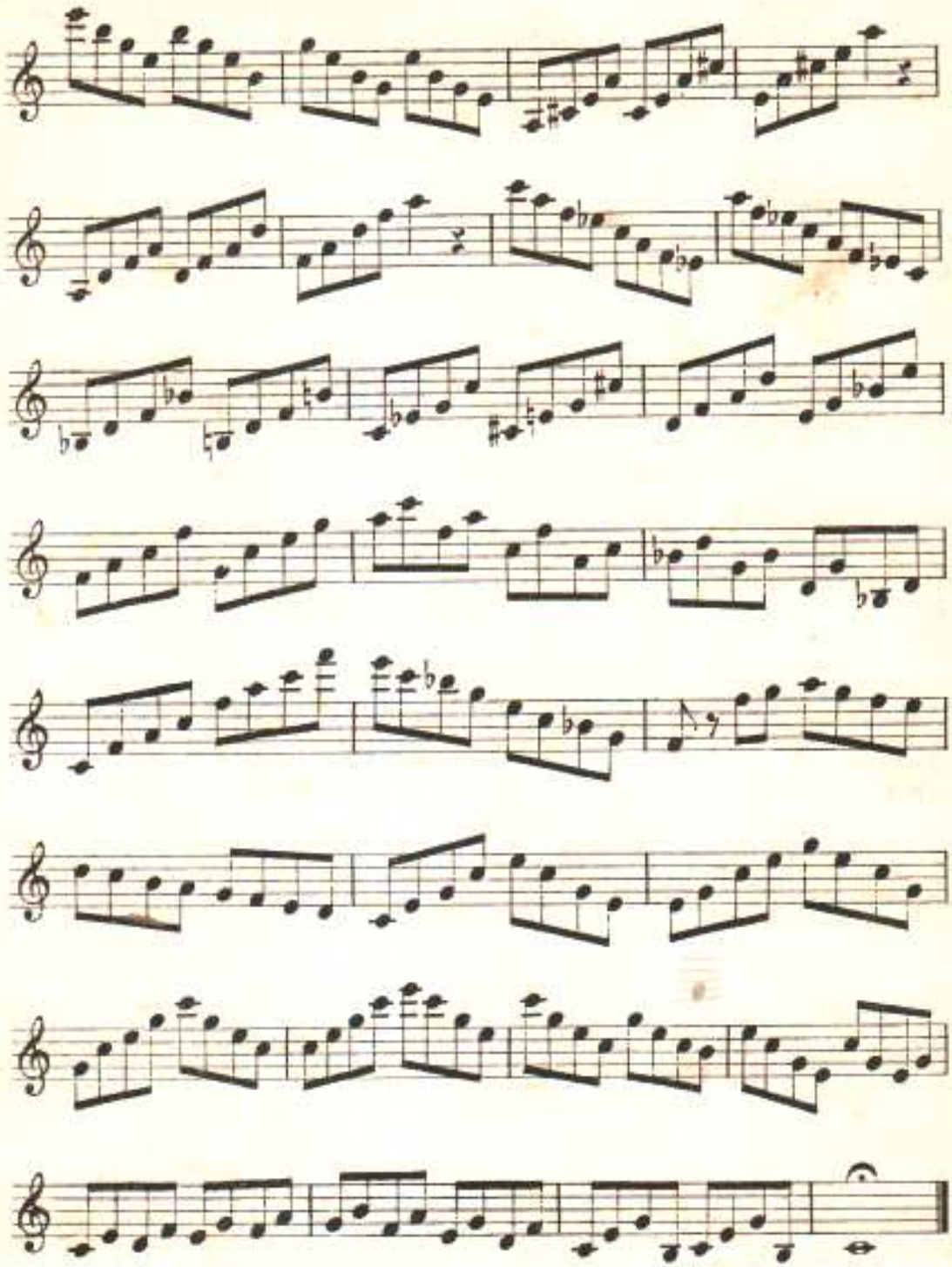




All.o con brio

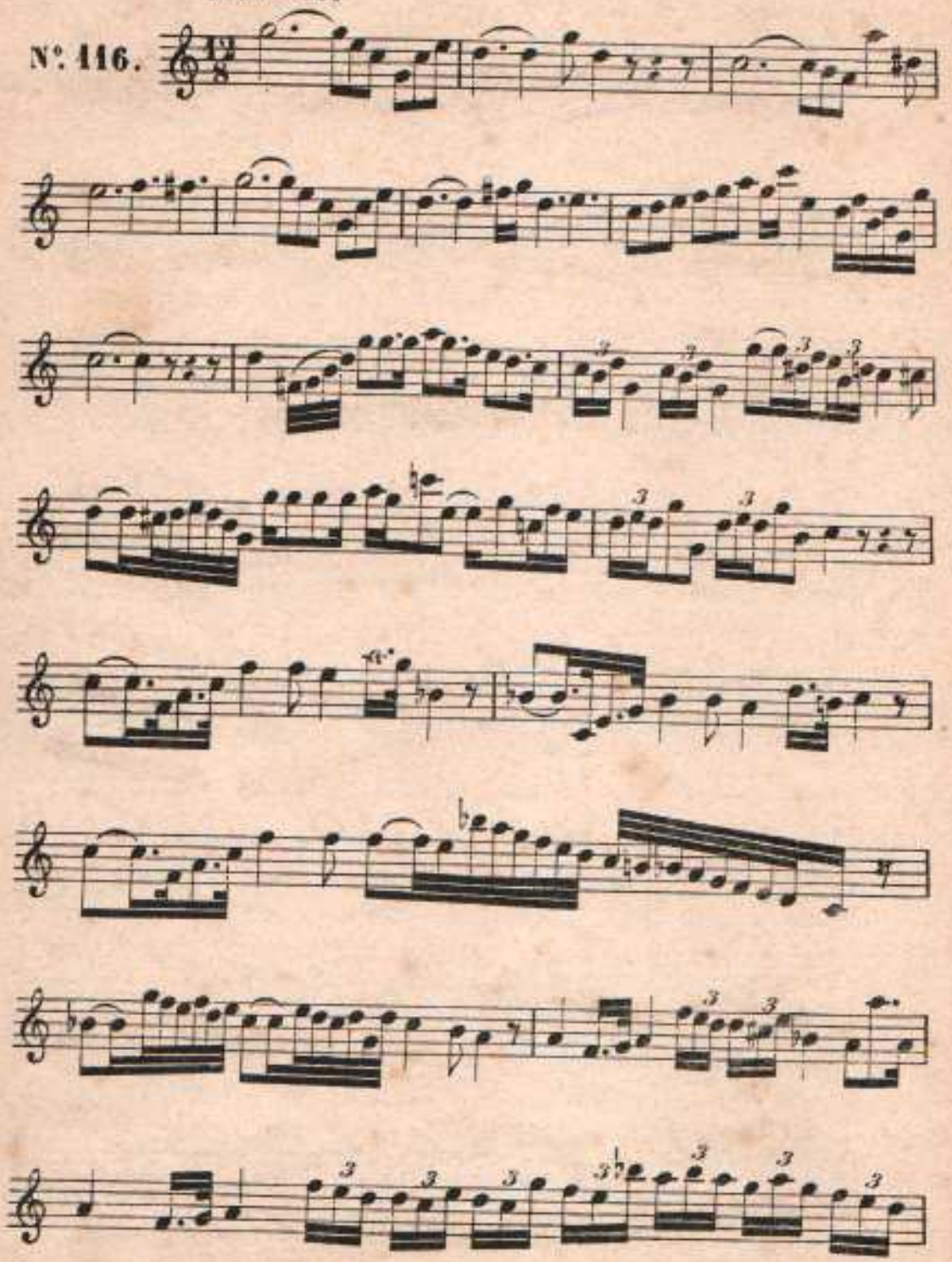
N: 445.

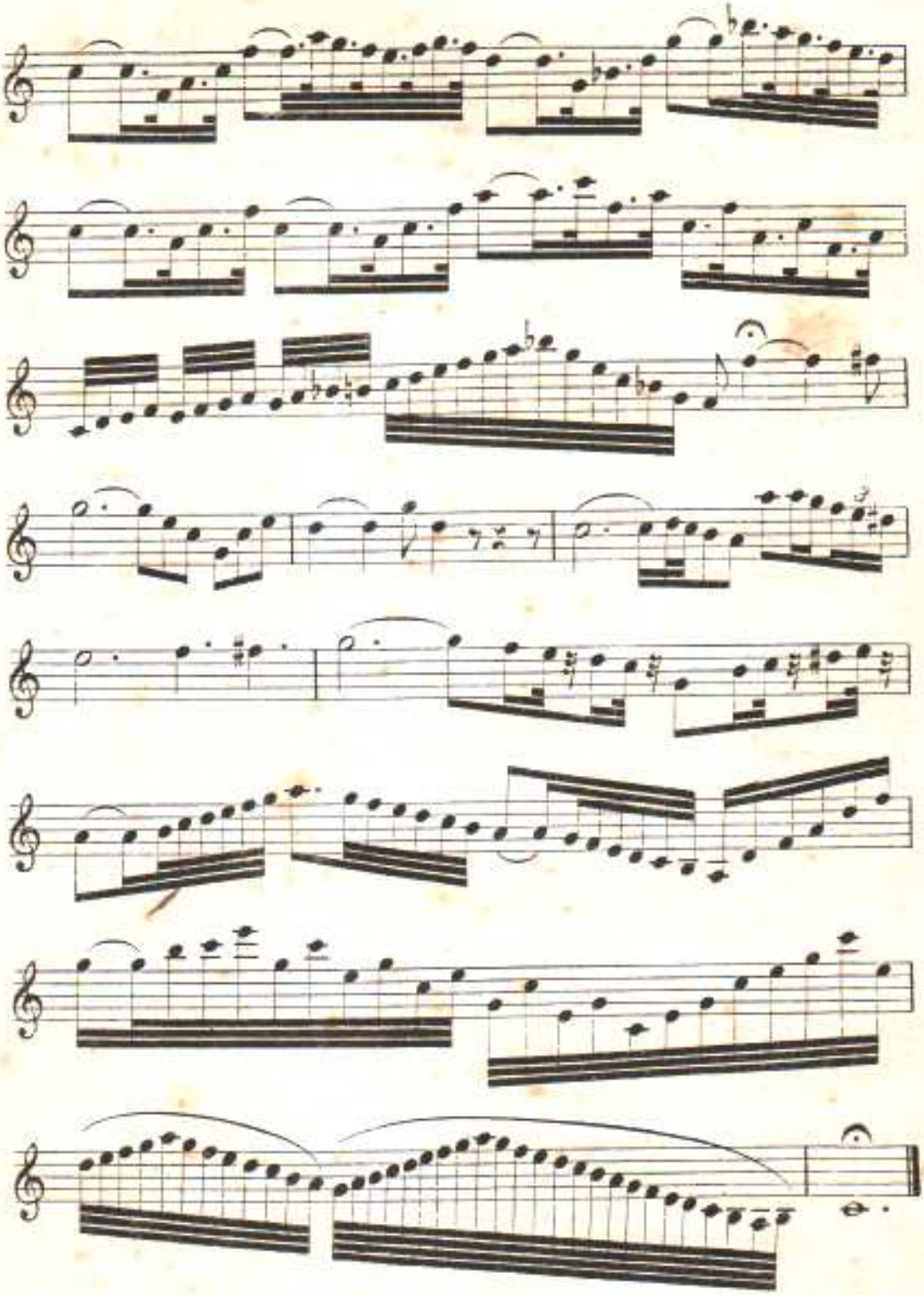




Sostenuto

N°. 116.

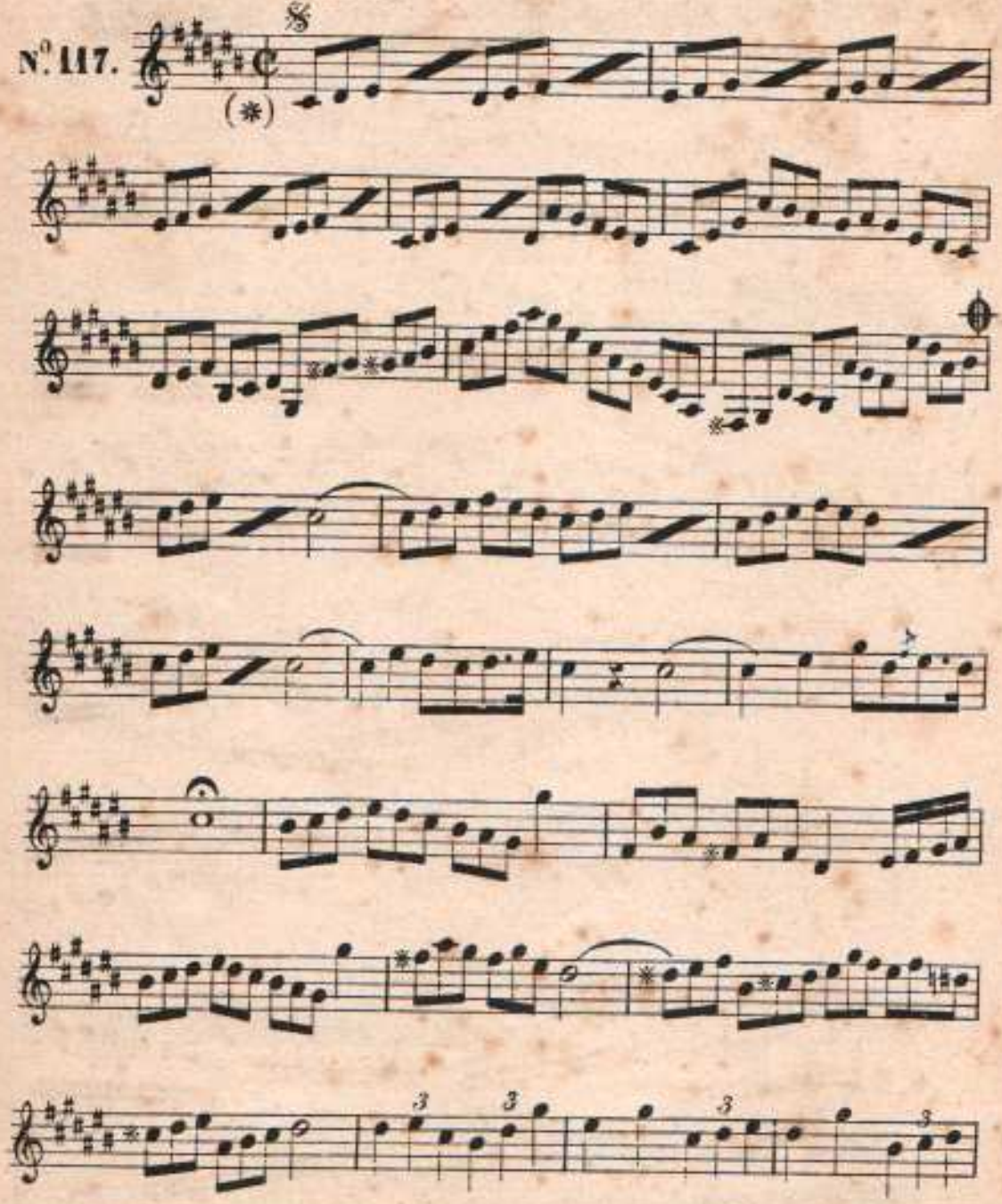




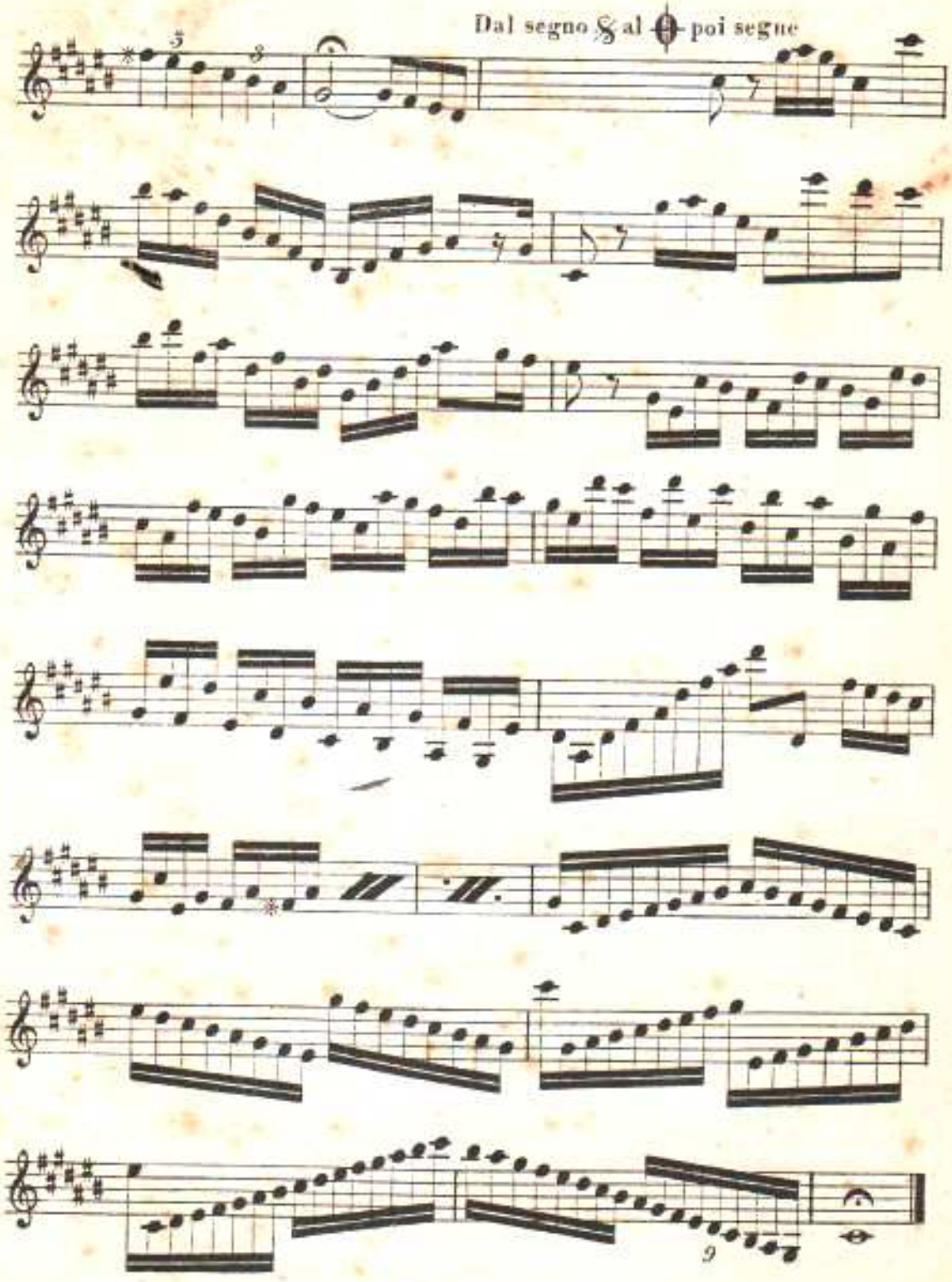
Per conoscere le abbreviature e segni di richiamo

All.^o mosso

N.º 117.



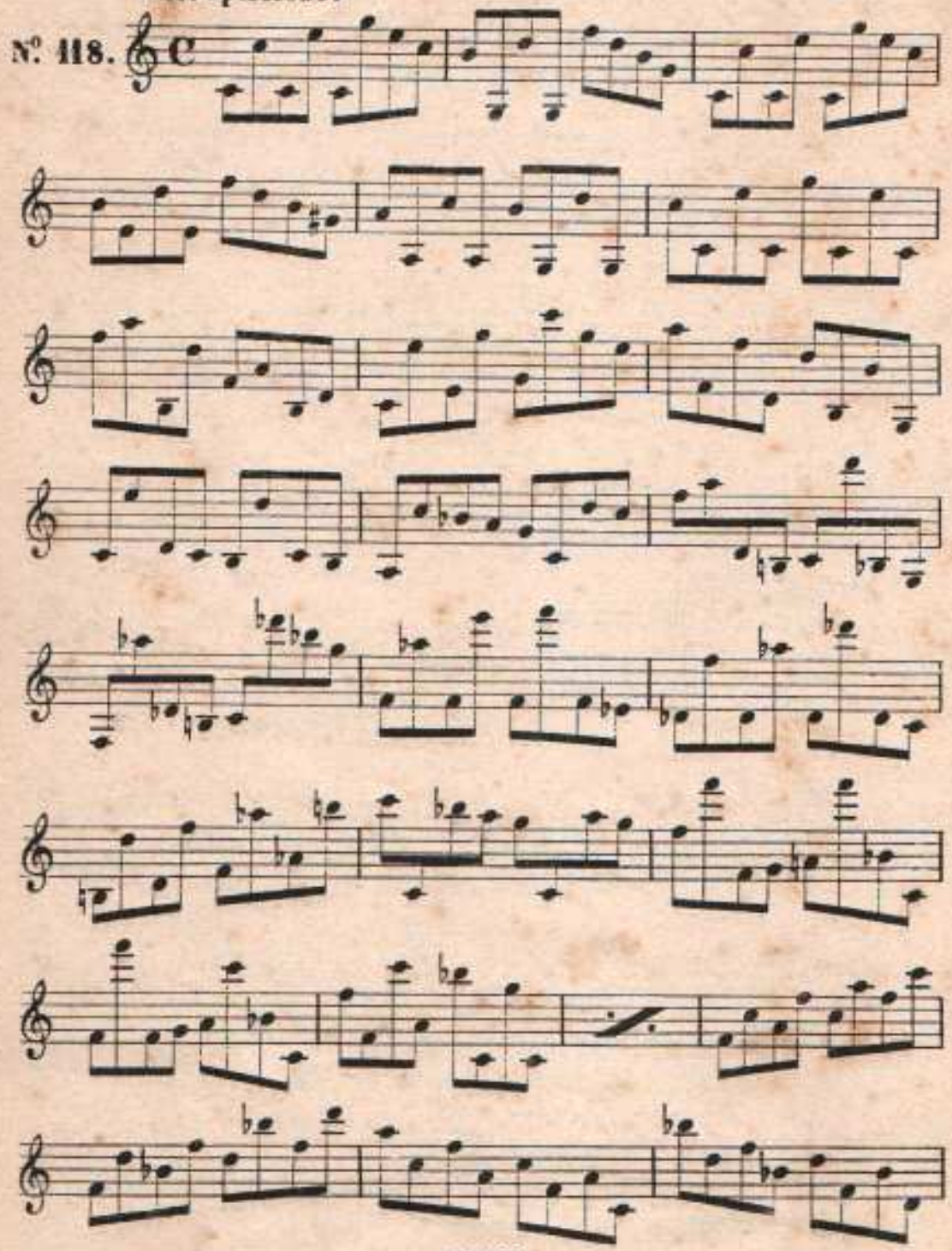
(*) Nella musica stampata tanto queste abbreviature che quelle che seguono si riscontrano di rado, ciò che non può dirsi per quella manoscritta, onde se ne rende necessaria la cono-scenza.

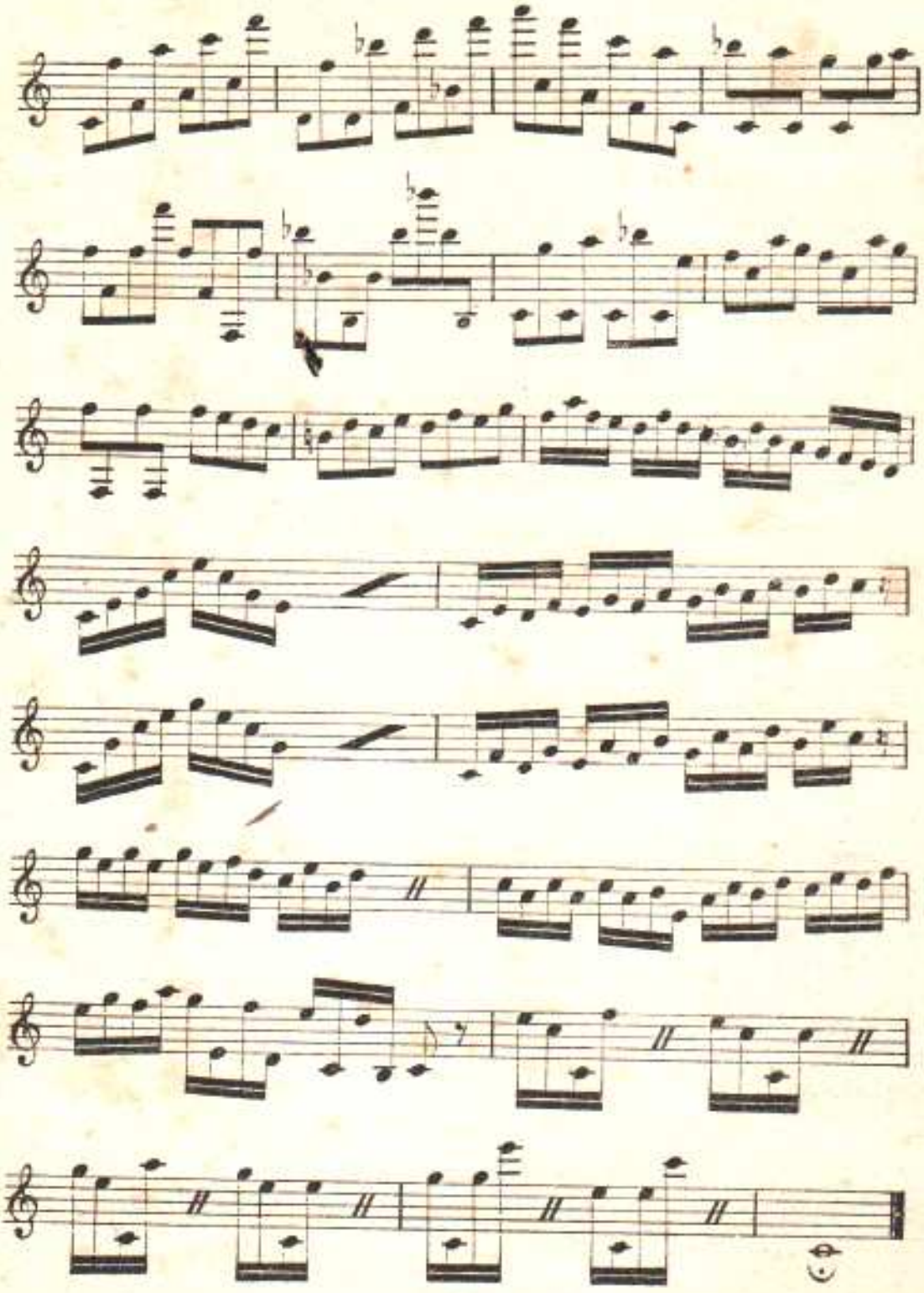

Dal segno 𝄋 al 𝄋 poi segue

Solfeggio per sciogliere la lingua.

All.° spiritoso.

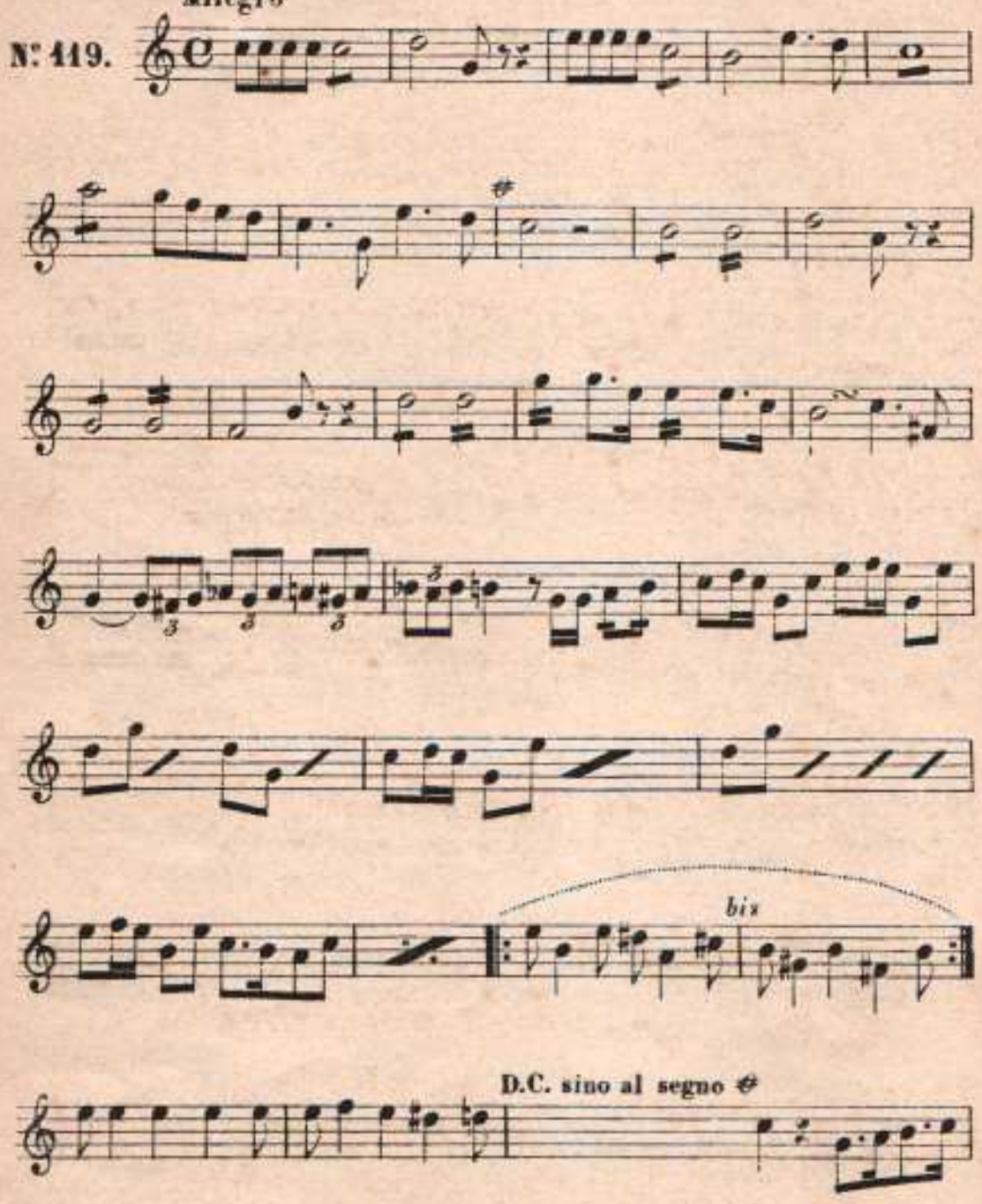
N.° 118.

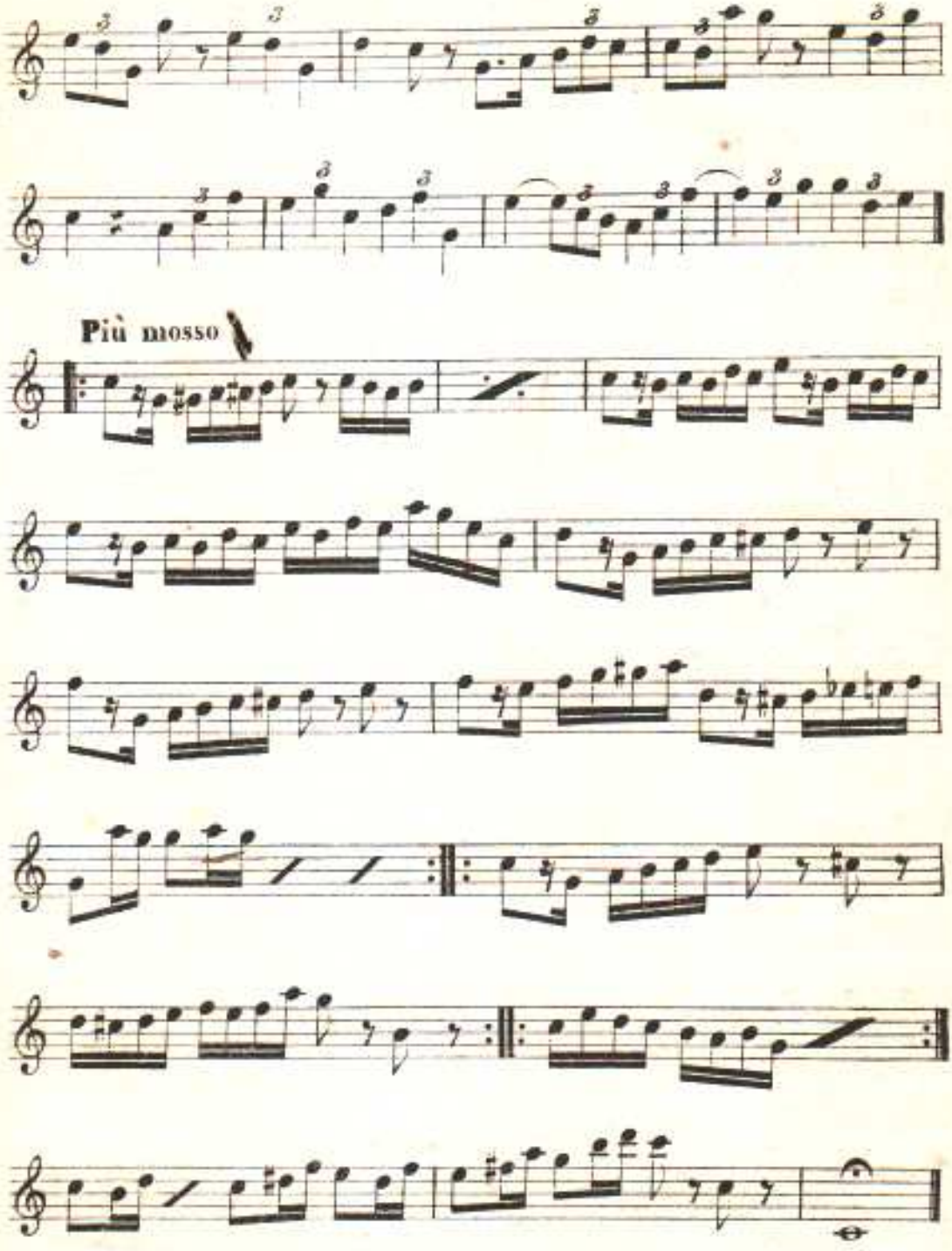




Per la cognizione di altri segni ed abbreviature

N.° 119. Allegro

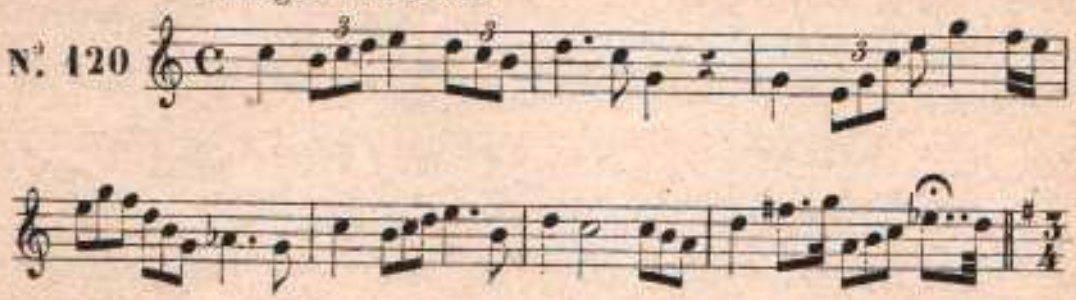



Più mosso

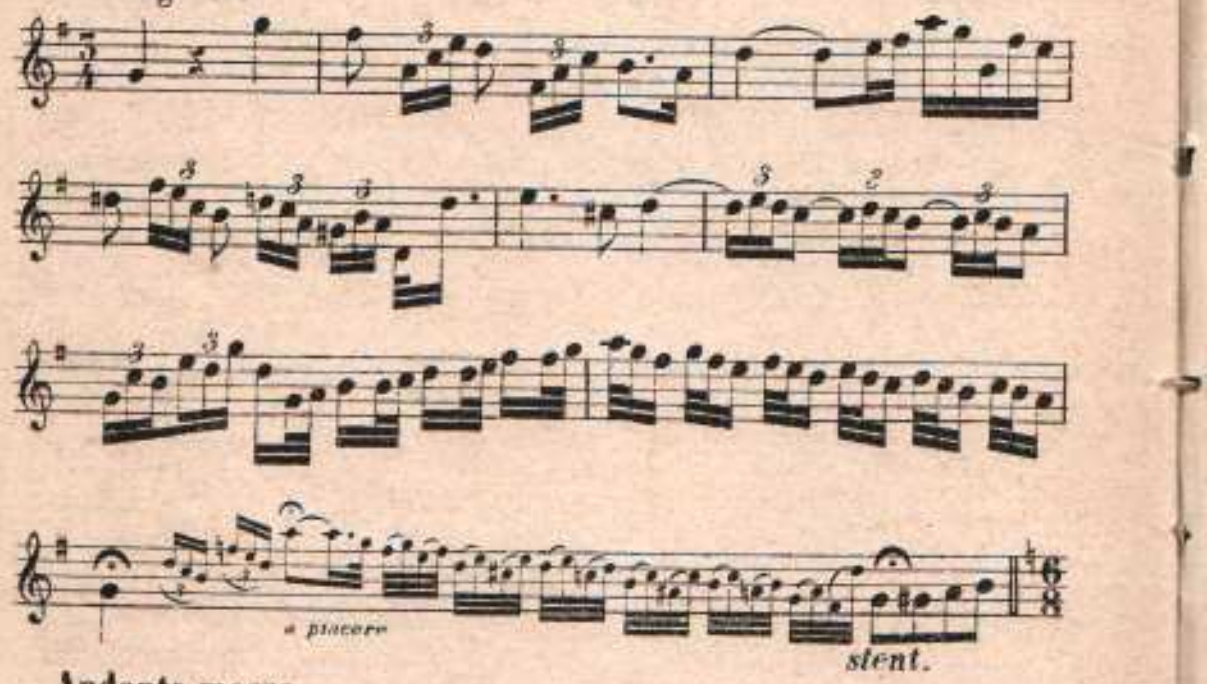
In quest'ultimo Solfeggio sono riuniti tutti i tempi onde abituare l'Allievo al cambiamento istantaneo.

Allegro moderato

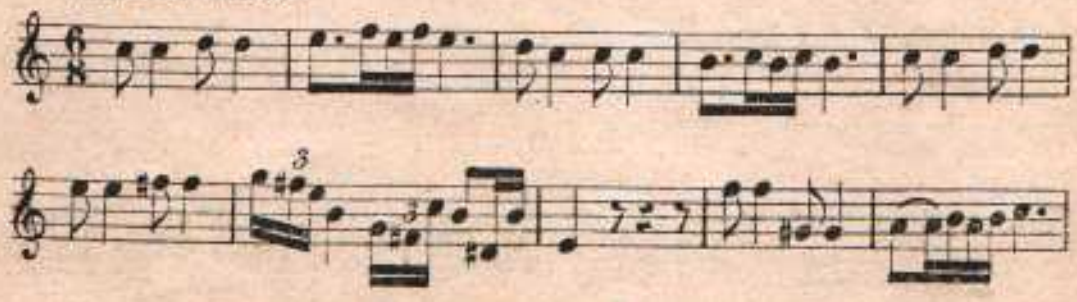
N.° 120

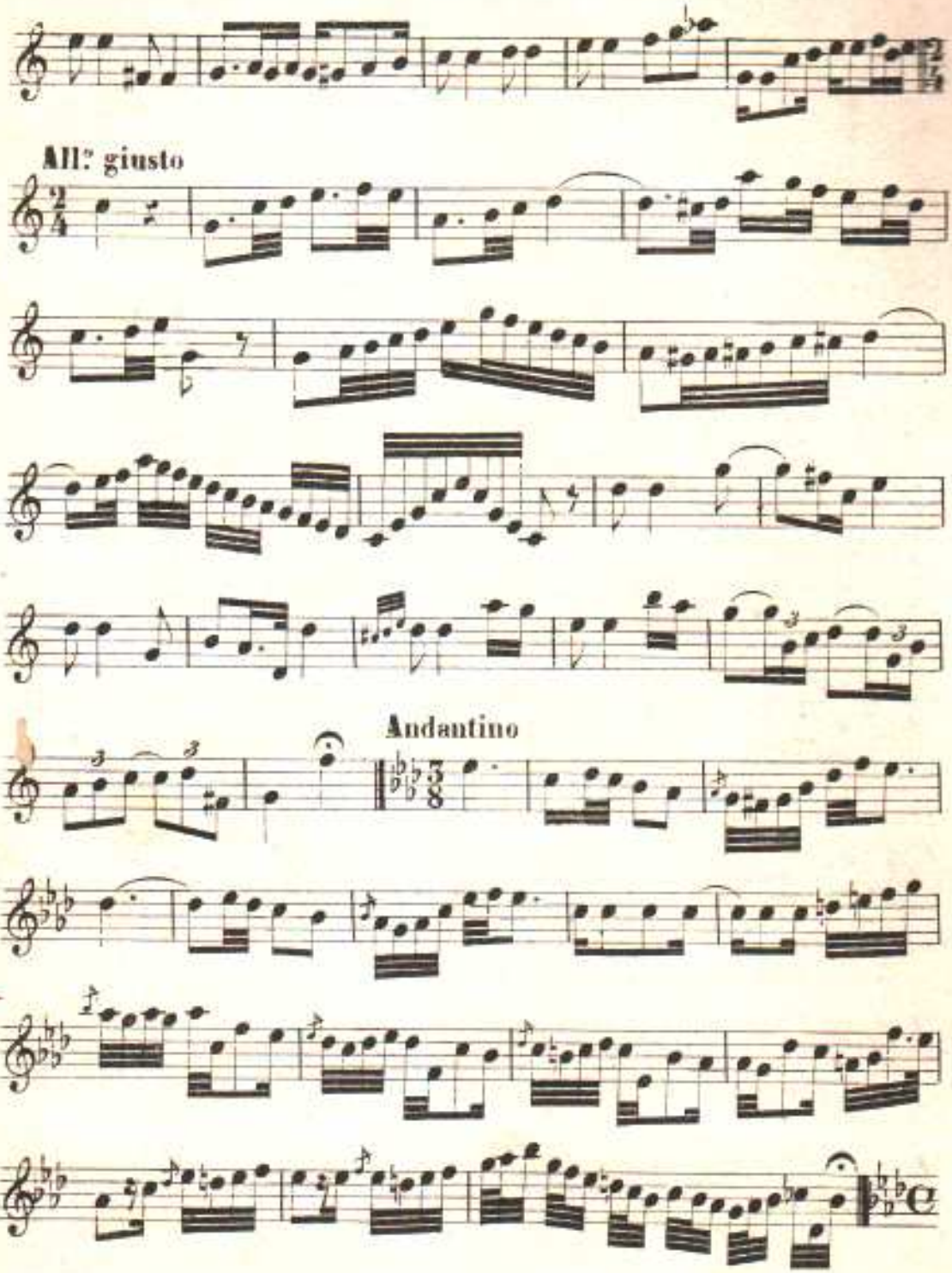


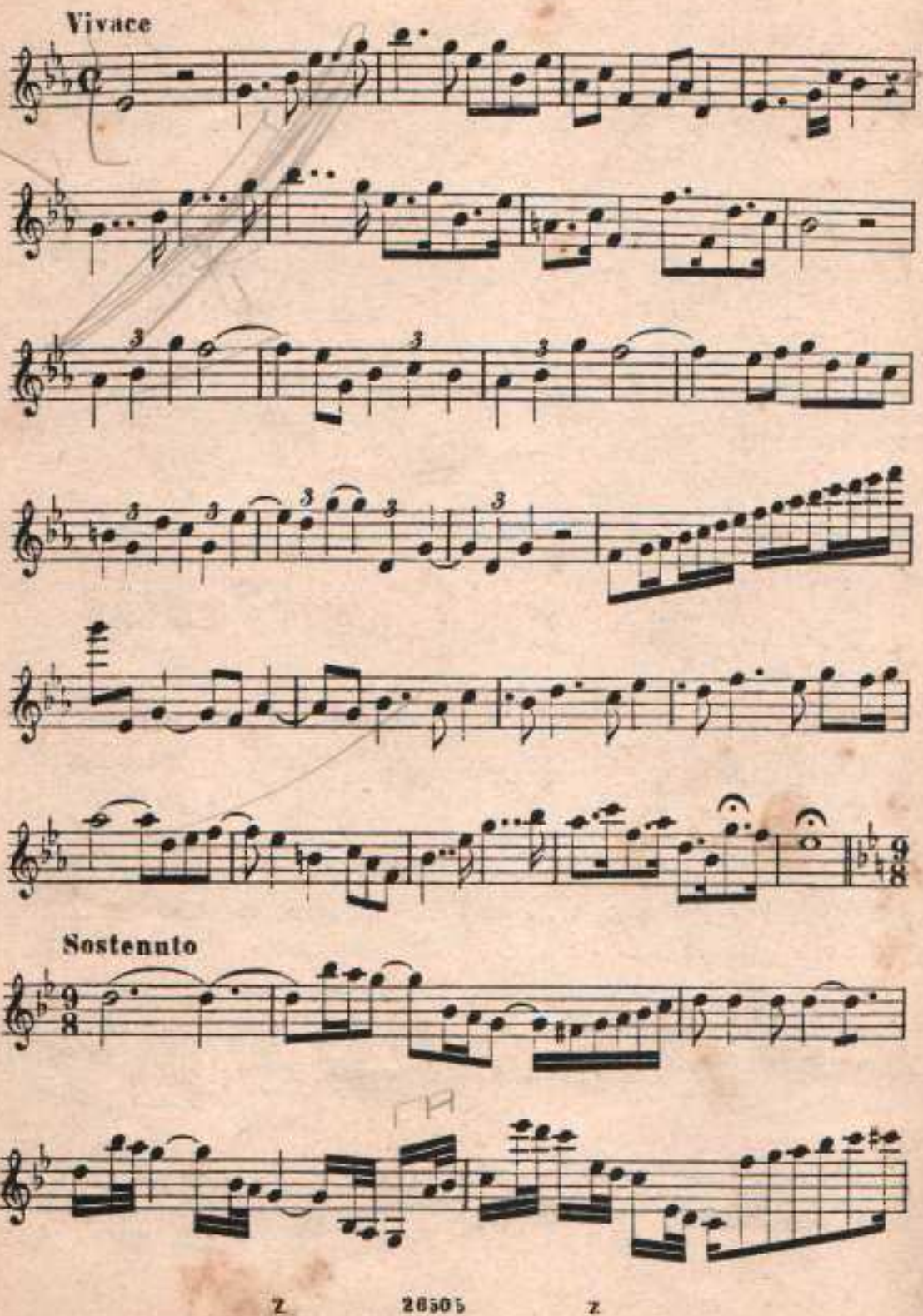
Allegretto

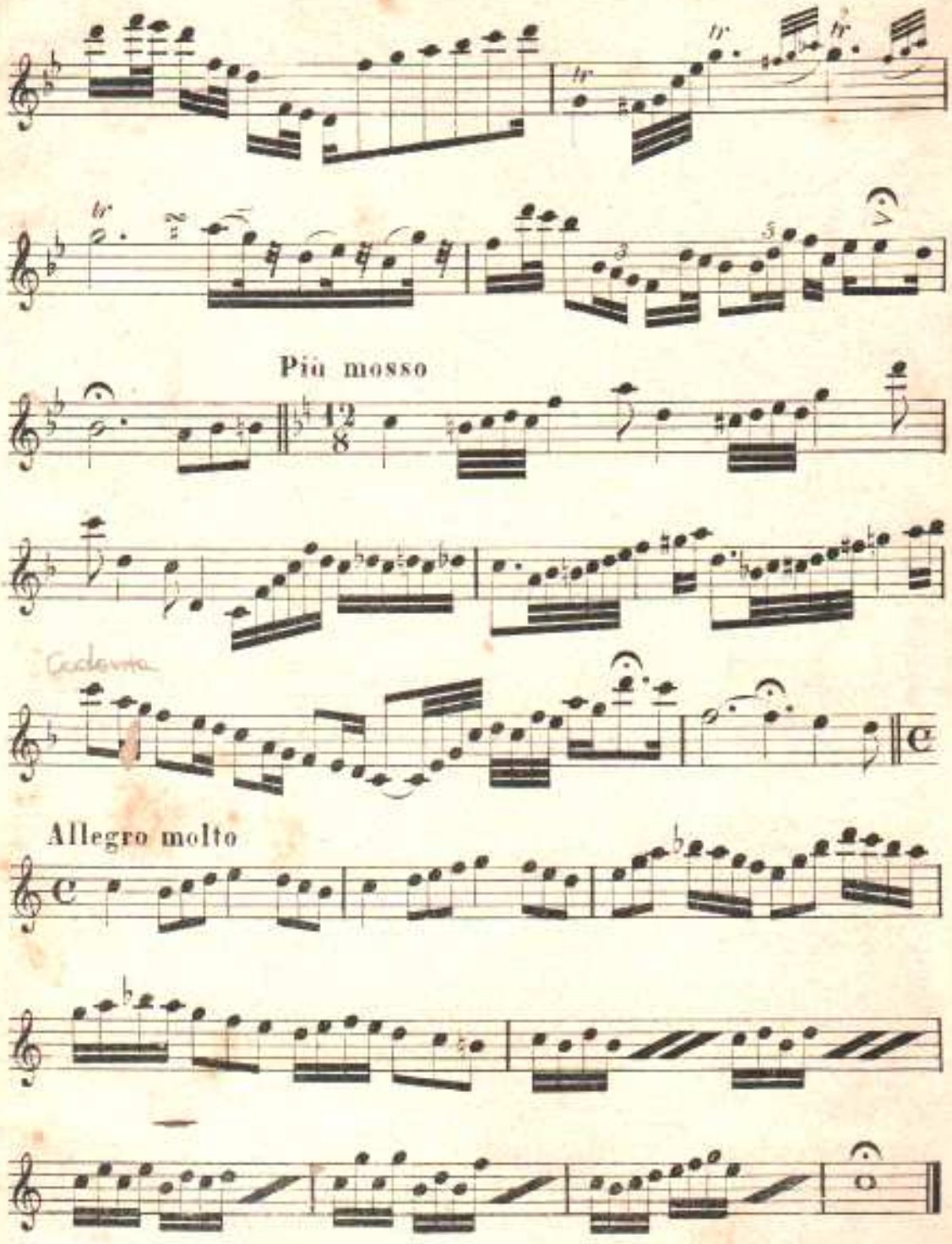


Andante mosso




All? giusto
Andantino


Vivace
Sostenuto


Più mosso
Cadenza
Allegro molto